

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

VOL. 43. No. 9

7 March 1936

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Head by Frank Dobson

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JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

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Journal

THE ROYAL GOLD MEDAL

Official intimation has now been received that His Majesty King Edward VIII has been graciously pleased to continue the award of an annual Gold Medal for architecture.

At the last Council meeting of the Royal Institute Mr. Charles Holden, Vice-President of the R.I.B.A., was elected as a fit recipient of the Gold Medal for the year 1936, and his name has been submitted to His Majesty. The Gold Medal will be presented on 6 April 1936.

EVERYDAY THINGS

In response to numerous requests the Exhibition of Everyday Things will continue until 21 March.

During the first two weeks people have been coming to the Exhibition at about the rate of a thousand a day. From 10 in the morning until the last moment before it closes each evening the galleries have been full of visitors who have not hesitated to show their appreciation of the quality of the show. Not merely have the individual exhibits pleased—of course there has been some natural and frank criticism of particular exhibits and of particular sections as a whole—but the quality of the exhibition *as an exhibition* has met with well-deserved approval from people who have been impressed, perhaps for the first time, with what we suppose can be considered the essentially architectural qualities of arrangement and order in a show of this kind. To a great extent this is due to the catalogue which, edited by Mr. M. L. Anderson, is a model of its kind; every exhibit is numbered, described and priced in a way that is clear even to the woolliest exhibition visitor. The catalogue is well worth having, apart from the Exhibition, as an index to well-designed and made furniture and domestic equipment, and copies can be obtained from the Exhibition Secretary (price 1s.).

The Board of Education and the Education Department of the L.C.C. have both shown great interest in the Exhibition and are making arrangements for school-children and teachers to pay special visits. It is probable that before the close several thousand London teachers and children will have come to the Institute.

On Thursday, 20 February, there was a special evening reception at the Exhibition for the buyers of the large London shops. A good number turned up and had the benefit of a short talk by Mr. Duncan on the purposes of the Exhibition and the guidance in the Exhibition itself of the section organisers. There is probably no group of people in a more influential position to guide the public's taste than the group of those whose duty it is to fill the showrooms of shops. Sometimes we may feel that the buyers are more inclined to be led than to guide; to give the public whatever goes most easily without paying sufficient attention to what according to more enlightened ideas the public should be trained to like. We need not deny that there was a grain of evangelistic zeal behind this reception, but as much there was a genuine desire on the part of the organisers of the Exhibition to put themselves directly in touch, for their own good, with people who more than any others in the country are in close and realist touch with needs and the opportunities presented by existing markets to fulfil them.

Previous exhibitions organised by the R.I.B.A. have usually had more visitors to them in provincial towns than they have had in London, but Bristol, Hull, Liverpool, Manchester and Leicester will be hard put to it to beat London's figures this time. The Exhibition goes to Bristol first after leaving Portland Place and opens there on 4 May at the Royal West of England Academy in Queen's Road.

MR. RUDOLF DIRCKS

A large number of R.I.B.A. members will hear with sorrow of the death of Rudolf Dircks, who was Assistant Librarian and then Librarian of the Institute for a period of thirty-eight years and for nine years was Editor of this JOURNAL. Mr. Dircks came to the Library as Assistant in 1892, four years later he was made Librarian and in 1921 also took on the Editorship of the JOURNAL. He retired in 1930 to live his last years at Bognor Regis. For thirty years, in addition to his work as Librarian, he was secretary to the

Architects' Benevolent Society; during the war he was Honorary Secretary of the Committee which found work for some seventy elderly architects whose practices had collapsed, and in 1918 he became Vice-Chairman of the Architects' War Committee.

Throughout his long term of service for the profession and through the peculiar opportunities which his work for the Library and the A.B.S. gave him, he was brought closely into touch with a wide circle of architects to whom he proved himself a counsellor and friend. His geniality and easily carried scholarship gave a character to the Library to which all who knew him can testify. He had, what is nowadays rare, a real understanding of the old books in the Library and an affection for that side of his work particularly which was evident in his admirable paper on the Library and Collections of the R.I.B.A. which he read to the Institute in 1920 and which is still the standard work of reference on the early works and rare books in the collection.

When Mr. Dircks retired in 1930 he was presented by the Literature Committee with an inscribed testimonial of "affection and regard" and of appreciation of the long and devoted service he had rendered to the Institute. The names of 103 past and present members of the Committee were appended. About the same time he was elected an Honorary Associate of the Institute. We hope to be able to print a fuller and more personal memoir in the next JOURNAL; in the meantime we should like to refer members to the appreciation by Mr. Martin Briggs of Mr. Dircks' work

at the Institute and his career generally which appeared in the JOURNAL for 6 December 1930.

FOREST PRODUCTS RESEARCH LABORATORY SUMMER SCHOOL

Architects who are interested in timber will be glad to hear that the Forest Products Research Laboratory propose to hold a "summer school" lasting a week, at the Laboratory, on the same lines as that held in September 1935. One of the objects of the course is to give those attending it an opportunity of seeing in some detail the nature of the work done at the Laboratory and the methods by which the investigations are carried out. The other is to demonstrate the direct relation of research to industry in the timber world. The course will be a general one only, and will open on Monday, August 31, with a field excursion, probably to the Duke of Bedford's forest estate at Woburn. The days Tuesday to Friday will be occupied with work in two sections of the Laboratory per day, consisting of a short lecture, followed by demonstrations of methods used in the Laboratory, occupying about three hours in each Section. There will also be some extra lectures on special phases of work. The final Saturday morning will be left free for further visits to Sections.

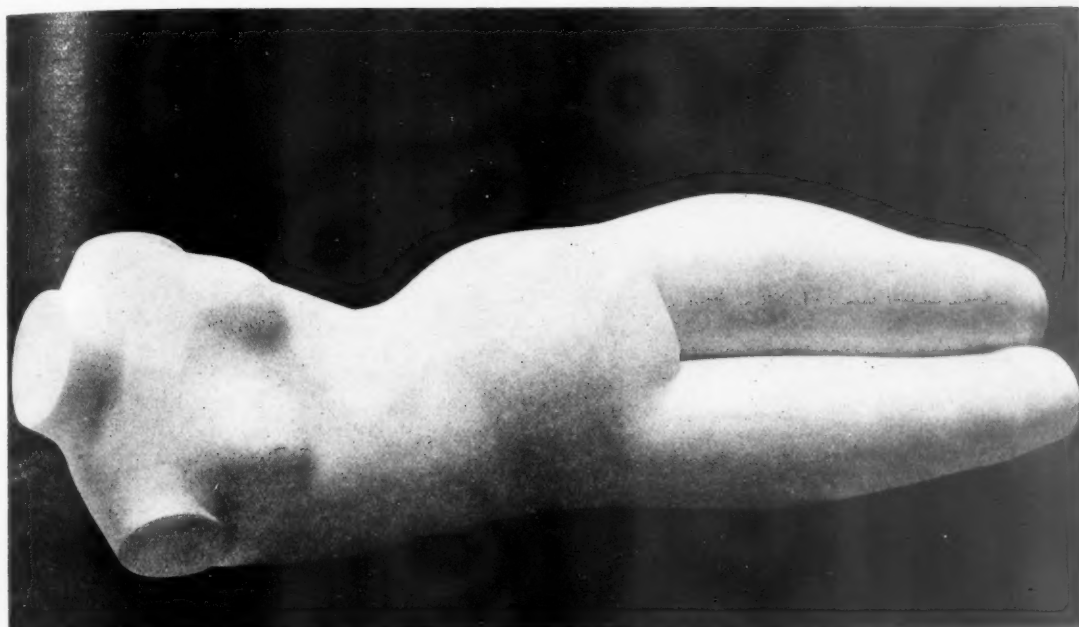
Arrangements will be made for golf, tennis and cricket. The Director cannot provide accommodation for persons wishing to attend the course, but will furnish addresses of accommodation available in Princes Risborough and the neighbourhood. Attendance at the course will have to be limited to thirty-five persons. No fees are charged for the course. Applications to attend the course should reach the Director as early as possible, and in any case not later than 1 June.

M. W. G. HOLFORD

Mr. W. G. Holford [A.] has been appointed by the Council of Liverpool University to succeed Professor Patrick Abercrombie in the Lever Chair of Civic Design. Mr. Holford, who is a senior lecturer in the Liverpool University School of Architecture, was Rome Scholar in Architecture in 1930 and was chosen as second holder of the Henry L. Florence Bursary last year. Readers of the JOURNAL will remember his essay, "The Great Baroque Masquerade," which was published in the JOURNAL in 1933.



Lord and Lady Bessborough with The President and Mr. H. S. Goodhart-Rendel at the opening of the Exhibition of Everyday Things.



SCULPTURE

By FRANK DOBSON

A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 24 FEBRUARY 1936.
THE PRESIDENT, MR. PERCY E. THOMAS, O.B.E., IN THE CHAIR

I find in making a talk of this nature that the difficulty is to know where to begin. I do not know my audience, or to what extent you are aware of the subject about which I am talking. Therefore I am going to begin at what I think is the beginning, and if I seem to be a little elementary you will know the reason for it.

I suppose the history of the beginnings of sculpture is pretty much the same as our individual experience of it; man first began to fashion things out of mud and clay in the same way that you and I did when we first began to model. You remember the sort of thing: a roly-poly for a body, a round ball for the head and four more roly-polies for the arms and legs. All primitive sculpture of which we have record begins this way: Sumerian, Hittite, Egyptian, Chinese, Greek, Negro, etc. There may

be slight racial differences, but in the main they follow the same simple forms and the interesting fact that stands out is that we do not find any attempt at what we call realism.

Having begun by modelling (the result of which man soon found he could make permanent in some degree by sun-drying or baking), I suppose he began to look about for some more immediately permanent material. This is probably how he first came to carve in wood. If one examines the work of primitive races, negro or South Sea Island sculpture, one is able to see something of the way in which he tackled this material. We find already that the material in which he is working is beginning to influence the style and design; in nearly all wood sculpture the angle of cleavage (I mean by this the way in which the wood splits, for obviously with

The illustrations are from a small exhibition of photographs of Mr. Dobson's work which was held at the R.I.B.A. on the night of the meeting

such primitive tools as he had at his disposal there would be just as much splitting as carving) is in most cases a vertical one, down the grain. If one is carving part of a tree bole the easiest way to get rid of what one doesn't want is to split it down vertically; this, I think, is responsible for much of the rectilinear form which we find in the carvings of such people.

With regard to design, a sculptor, in the process of direct carving, is bound to make observation and make use of such apparent accidents as occur; it seems to me that much of the geometrical arrangement in these works is the direct sequence of this. Anyway, throughout all wood carvings of these primitive races the basic form is largely rectilinear and the design a system of almost true angles. Of course, when he comes to the refinement of finish, surface, etc., he loses the edges of the angles by a process of rubbing and smoothing, and the blunt squareness which suggests volume is then produced.

It is my belief that in the transition from wood to stone these primitive sculptors carried this tradition through.

In all the early stone carvings one observes a similar blunt squareness; Sumerian, Hittite, Egyptian, Archaic Greek and Chinese works have this quality, and the design is usually based on a system of simple angles. Of course, some aspects of the design must have been dictated by symbolism and by the demands of their clients, that is, the rulers and priests, and also by such purposes as the sculpture may have served in relation to architecture. But on the whole I think it was the outcome of the material and the implements which were used. Later, as the sculptor becomes more expert and his implements more perfect there is a tendency to lose the simple austerity and so we find the sculptor becoming increasingly interested in realism, until at last his product is merely slavish representation of a type of physical perfection.

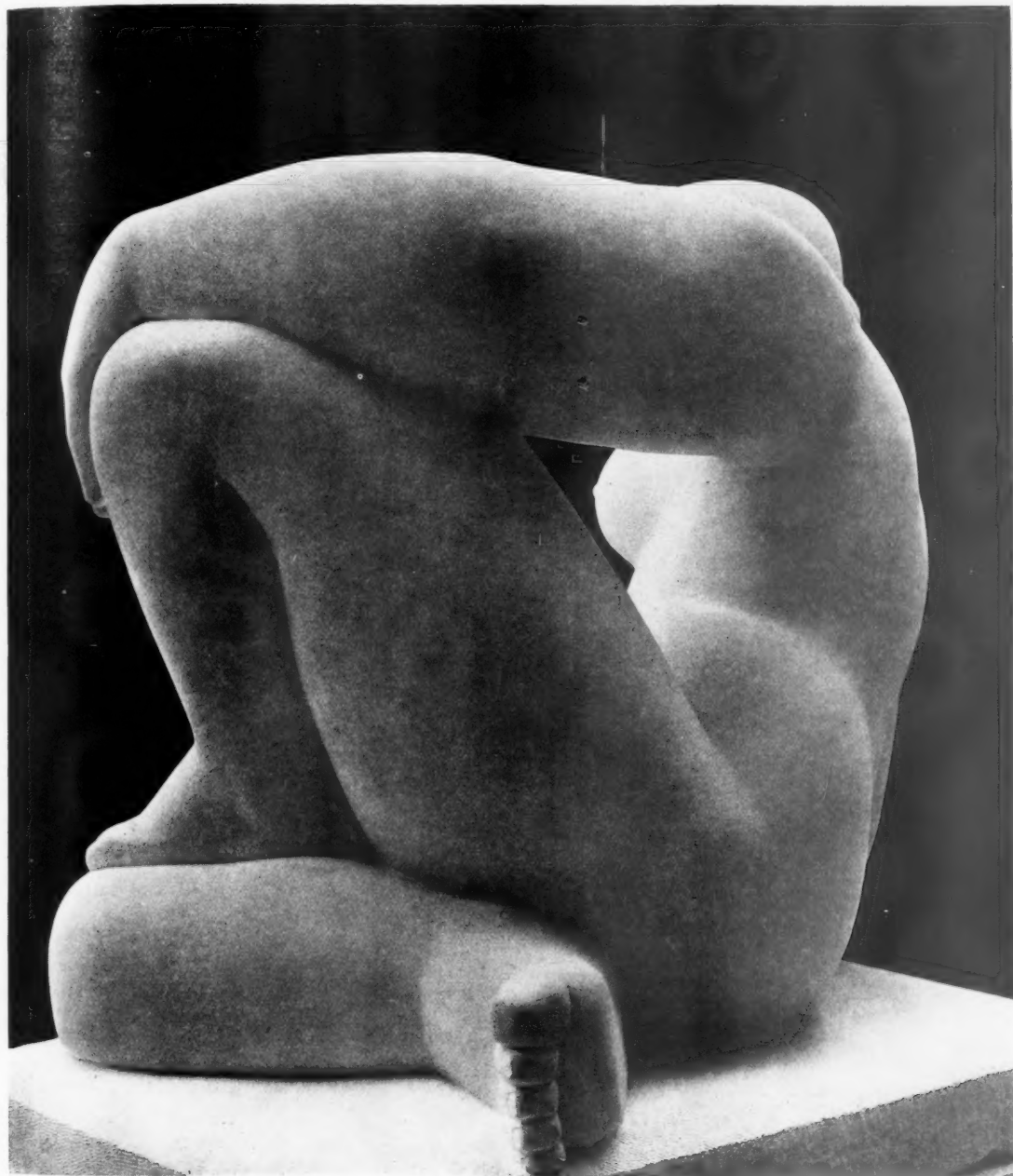
The æsthetic impulse to make something within the limits of the material almost completely disappears and instead of austere and sometimes beautifully organised arrangements of form the sculptor is excited to represent violent action and minute anatomical exactness. The more expert the sculptor the more easily he is able to force the material to something which is quite obviously against its nature.

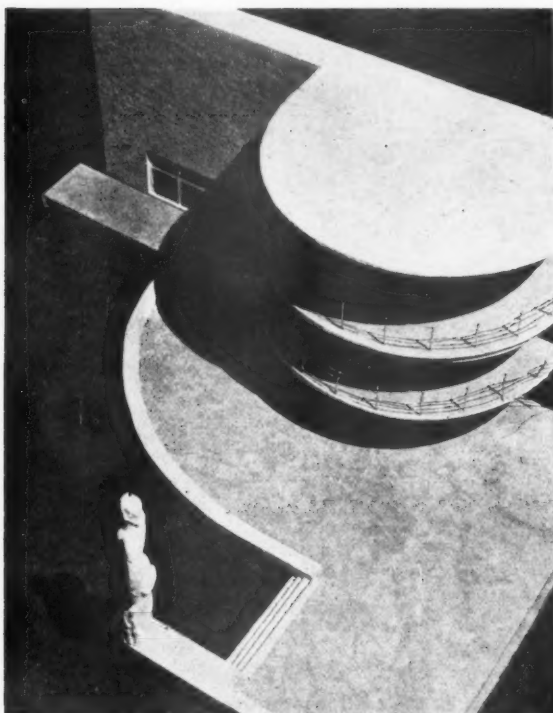
I have tried to show, by what I have said so far, that the tradition of sculpture was an interpretation of Nature dictated partly by the material which

the artist used and partly by his æsthetic consciousness. There are, in these early forms of art, some distortions which are the outcome of the artist's lack of ability to cope with his material, but one usually finds that he has somehow used these distortions and simplifications so that they make a definite contribution to his final design. This leads me to the conclusion that the basic principle of the art of sculpture is the assembling of a series of forms in three dimensions, that is, the placing together of a number of solid geometrical shapes in such a way that they become a beautiful whole when observed from any point of view.

Here I must tell you that I have tried hundreds of times to make clear what I have just said, and as far as I know have never yet succeeded. I have always said that if it were possible to say in words exactly what I mean there would be no necessity for me to make sculpture. I am going to try again to make it clearer. The idea is that the sculptor does not start out to make a record of a beautiful specimen of physical perfection; that, surely, has already been done by Nature, and the copying of it can only be the record of physical fact.

I think that I can probably better explain by describing something of the way in which I work. I first get an idea for a design, usually by making a series of sketchy drawings, and having found one point of view among those drawings which is a good design I proceed to make drawings of what I imagine the other sides of the conception look like. Now in order to make each of these points of view compose correctly I find that I have to change the shape of the individual forms which make up the composition, and this process of distortion goes on right through the whole job. After the drawings I usually make small clay or wax sketches; here again the process of simplification and distortion is carried further. For instance, if I find that by lengthening and thickening a limb I can make more perfect my design I do it, in fact, all the way through there is a series of adjustments which are related to the design rather than to the likeness of the human figure. The same applies when one is working direct into the stone; here the nature of the material asserts itself. Working in stone one is conscious of the necessity of keeping the shapes big and simple. The distortions somehow begin to take their place more easily, and at the same time there is a demand that the rhythm and movement should be slowed up, making the whole thing more static.





Courtesy of Messrs. Lund Humphries

In the end the conception becomes almost completely detached from the idea of representing Nature, and the problem becomes one of refining the relations of a series of abstract forms.

Here I think it is worth while further considering what is involved in this process. Obviously a piece of sculpture is not just the harmonious placing together of a series of geometrical shapes. To assemble, say, a cone, a sphere, a cube, and one or two pyramids so that the result is pleasing to the eye should require no great mental or emotional effort; it is, in fact, rather a pleasing game. My interest in sculpture is almost entirely confined to the presentation of the female figure, and I endeavour to abstract the arrangements of shapes which I have already tried to describe from what I find in it. Having got a suitable pose, and having decided on the main disposition of the masses, considering meanwhile the distribution of weight (that is, the effect of the visual weight of one mass or whole in relation to another), the volume and the

linear flow, I next develop the inter-play of the planes by which the individual masses are bounded.

Rhythm and flow in sculpture are to me much the same as they are in music. There are staccato passages where a movement is quick and jerky, and there are grand crescendos where the volume swells with big and simple resonance; and it is by the subtle relation of these that much of the finest results are achieved. The end is a drawing together and modification of the various and complex distortions and simplifications until finally one has a work in the round which is good in design from every point of view, alive and loaded with interest and subtle variation in all its parts. A work which, when first seen, should make its appeal by its grand simplicity and beauty of arrangement and should hold the interest through subtlety by which the great simplicity has been achieved.

You will notice that I have avoided the discussion of the works of individual sculptors of the sculpture of any particular period. I have done this purposely because I wished to present to you what, I think, has come to be the underlying principle upon which all sculpture of the future will be based.

Before I finish, as I am talking to the Royal Institute of British Architects, I feel I ought to say something about sculpture in relation to architecture. Obviously this is a subject for a series of lectures and what I say can only be very brief.

Sculpture which has anything to do with architecture must primarily be considered as an embellishment. Sculpture of this kind no longer has a complete identity of its own but is the result of the collaboration, from the very start, of the architect and the sculptor. The sculptor must necessarily make a subscription to the building and the form of the subscription is dictated entirely by what the architect has designed, but once the sculptor has understood this the interpretation of his understanding is entirely a matter for himself. I think that architects are not sufficiently aware of the possibilities of decoration there are in much modern and purely abstract sculpture. It seems to me that here is a new form of ornament which is much more in keeping with modern architecture than the rehash of Greek and Renaissance ornament with which so many modern buildings are deformed. I think a good deal might be done by a closer contact between the architects and the sculptors. We are both working along the same lines of research, but while most of us modern sculptors are very aware of what you are doing, the type of ornament and

sculpture with which you decorate your buildings tempts me to think you are inclined to give our activities somewhat casual examination. Often when you use sculpture and ornament of the more advanced type you accept a compromise which is superficially modern and decorative rather than something which is the outcome of real research and inspiration.

That ends what I have written, but I have made a few notes which I should like to develop.

I have tried to realise some of your difficulties, and one of them in particular. You always have a client who sees what you mean to do before you do it; we sculptors for the most part present our work when it is finished and hope that the client will take it. It is perhaps somewhat optimistic of us! It seems to me that one of your particular difficulties is that old boggy of good taste. Good taste to me is rather like garlic: it tastes all right, but the smell is awful! In this matter of taste, the question of the nude is always cropping up.

When I showed my big "Pax" there was the question of the publication of a photograph of it in one of the daily papers, but that was finally turned down because the editorial department said that they never published nudes. However, in a current issue of that particular paper there were several two-column illustrated advertisements for ladies' underwear, and a half-page photographic reproduction of what I believe are known as "Hollywood Lovelies," and if they were not nude, well . . . !

I realise, as I say, that you architects have this peculiar contact with your clients prior to the product, which may or may not be a fortunate thing. At the same time, it seems to me that there are certain lines along which you architects and we sculptors might make a considerable and interesting contact. The whole business of decorating both the exterior and the interior of your modern buildings is something for which the sculptor is specially qualified. I think that the geometrical precision of much modern architecture needs the addition of something in the nature of a frill. This geometrical precision, this stark economy,



MODEL OF STATUE FOR THE TERRACE OF BEXHILL PAVILION

See also opposite page

Courtesy of Messrs. Lund Humphries

will eventually require definite embellishment. If you place together a bunch of very interesting boxes, varied in shape, and so on, the psychological effect of it is going to be rather curious unless you have what I may call some comic relief.

This is where the sculptor comes in. Expert though you are at your geometry, you do not realise sufficiently that the foil for your geometry is something which is not geometrical; it is something for which the sculptor is specially trained. Unless he is concerned with something which is a freehand process he is not really a good sculptor, whether he be abstract, realistic or anything else. He must be concerned with things which are not the result of

drawing instruments. Your work and the exactness of your practice require that you should employ an exact process for what you produce, but what we do must be the outcome of a peculiarly sensitive sensibility which has been trained to observe things which are asymmetrical rather than symmetrical. I think that that is the form which much of the embellishment of these very extraordinary and rather wonderful modern buildings requires.

I do not think that I can elaborate this to-night—as I have already suggested it would require about twenty papers to do it—but there it is. I have presented you with the bone, take it on the mat and worry it!

Vote of Thanks and Discussion

THE PRESIDENT: I now call upon Mr. Charles Marriott, Hon.A.R.I.B.A., to move a vote of thanks to Mr. Dobson.

MR. CHARLES MARRIOTT (*Hon. A.*): I rise with all the greater pleasure to move a cordial vote of thanks to Mr. Frank Dobson for his paper this evening because I owe him a personal debt of gratitude for clearing up my ideas on the important question of the relation of sculpture to architecture, and to modern architecture in particular. The difficulty of that relation, it seems to me, is that while sculpture remains as it always was, a freehand production, architecture has become largely a mechanical production. It is understood, of course, that I am not talking of architectural design.

So long as both productions were freehand, as in the Gothic cathedral, the relation between them happened automatically, and, rather like the voices in the Ninth Symphony, the sculpture made the rhythm of the architecture more articulate, or, if you like to put it in that way, the building flowered in sculpture. With the change in architecture, however, a problem arose, and sculpture on a modern building—and I would not except even this one—is apt to look rather like cut flowers, as compared with the growing flowers of the Gothic cathedral.

To-night Mr. Dobson has suggested one way out of the difficulty, in purely abstract sculpture. This, it seems to me, tends to be more or less geometrical, and as such I cannot help thinking that it rather limits the possibilities of the sculptor as an artist, reducing him to the architectural carver. But in a conversation at Bexhill a short time ago, apropos Mr. Dobson's colossal figure of Persephone, he suggested a further and, I think, a more fruitful possibility. He has put forward the same argument this evening in his comments at the end of his paper. Briefly, it may be described as

having the sculpture in spatial and scale relationship to the architecture, of course, but not actually attached to it. In this way the sculptor can go all out as a freehand artist without creating any discrepancy with the most modern building.

I do not know whether that is clear, but it seems to me that a parallel to this whole question is to be found in the question of vitamins in food. So long as we ate naturally, so to speak, with a large proportion of raw food, the vitamins were distributed through the meal; but now, with modern cooking, it is often advisable to supply the vitamins in a separate and concentrated form. In the same way, in the Gothic building the vitamins were distributed throughout the whole complex of architecture and sculpture, because all the work was, in a manner of speaking, freehand. With the coming of the machine, however, we need our vitamins in a separate and concentrated form, and it is the business of the sculptor to supply those vitamins to modern architecture in the way suggested. And since, as I am sure you will agree, Mr. Dobson has supplied a very rich packet of vitamins for our mental digestion this evening, I ask you to join with me in according a hearty vote of thanks to him for his paper.

THE PRESIDENT: I will now call upon Mr. Eric Gill, Hon.A.R.I.B.A., to second the vote of thanks to Mr. Dobson.

MR. ERIC GILL (*Hon. A.*): It is, of course, a very great pleasure to me, as a fellow sculptor, to second this vote of thanks to Mr. Dobson for his most interesting paper. I must confess that I was a little disappointed at first in finding that he was addressing you more particularly from what I may call a studio point of view; I thought that perhaps he would have taken the opportunity to address you as architects, and to enlarge more upon the relationship between architecture and sculpture to-day.

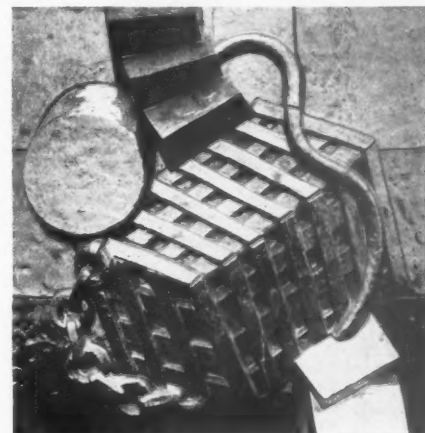
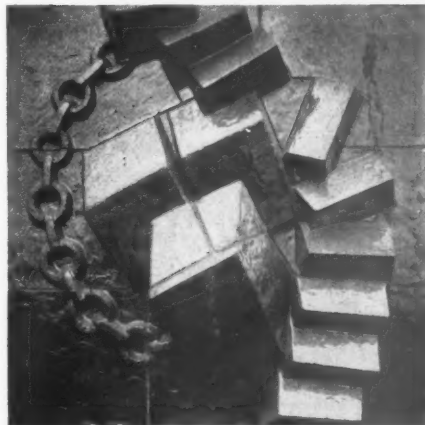
But it is, of course, of the greatest possible interest, especially to those who are themselves working sculptors, to know "how it is done."

I find myself in some difficulty, as the seconder of a vote of thanks, in making some slight comments by way of criticism, but I am sure that Mr. Dobson will regard them as they are meant, simply as an enlargement of the subject rather than as being in opposition to what he has said. I was a little doubtful, however, when he said that sculpture in relation to architecture was to be regarded primarily as "embellishment." That seems to me to place the artist, and the sculptor particularly, in the wrong light.

We have to remember that he who pays the piper calls the tune. That has always been so since, I suppose, the time of Adam. The artist cannot eat his sculpture or his paintings or whatever he produces, and he has always had to exchange them for bread and butter, so that he cannot set himself up as a person who is inspired from on high to make compositions in "the relations of masses," and so forth; he must find somebody who will buy these things, either after they are made or before. What is in fact bought is what is in fact wanted, and what is in fact wanted is what is in fact needed, so that the relationship between architecture and sculpture is really a relationship of need. It is a question of what the building needs, and, even more fundamentally, of what the owner of the building needs; because, just as the artist, the sculptor, is dependent on the architect to supply him with a job, so the architect is dependent on a client to supply him with a job. From the very beginning it has been the client's needs which had to be considered.

Sculpture, therefore, in relation to architecture is not primarily a matter of the artist's initiative, but primarily a matter of the need of the customer or client. Why should sculptors expect anyone to let them loose on buildings? My wife collects press cuttings—that is the way I put it; I pay, of course—and I have often been very amused to find that it is always the sculptor who is blamed for the sculpture on buildings; people never seem to realise that the architect paid him to do it, and the customer paid the architect to let the sculptor do it. That, however, is really extremely important.

You know the building at St. James's Park Station. Mr. Epstein has got the reputation for putting those things on that building because he wanted to. That is entirely untrue; they were put there because the architect liked them, and the architect, I presume, had to get the permission of his customer. I think that that is not only an extremely important position but an entirely just and right position. Sculpture on a building is what the building needs, and therefore what the owner of the building needs; it is not primarily to be thought of as simple embellishment of the building to



FAIENCE PANELS ON HAY'S WHARF BUILDING,
LONDON BRIDGE. H. S. GOODHART-RENDEL, Architect

make it look pretty from the street—unless, of course, to make it look pretty from the street is what the banker needs!

Another small criticism of Mr. Dobson's paper which I have to make concerns the historical paragraphs. I am not learned in this matter, but I am informed by experts that primitive sculpture derives rather from primitive drawing; that sculpture is, so to say, second to drawing historically, and that before people made things in the round, or even in relief, they scratched on tusks and painted on the walls of caves. That seems, after all, a reasonable supposition.

Now, if we examine the walls of caves and such few tusks as remain, and notice the kind of drawings and the kind of paintings which were placed upon those walls and those tusks, we find that they are not, as Mr. Dobson seems to suggest, extremely unrealistic; on the contrary, the earliest drawings known to us historically, the most primitive cave paintings, are almost photographic. They are almost as photographic as the highest achievements of our Royal Academicians and for very much the same reasons. The earliest known paintings were not only the product of the exuberance of painters—though, of course, the human race is naturally exuberant, and man the artist is only too ready to be exploited by anybody who will exploit him. The *raison d'être* of these paintings was not only the exuberance of the painters but also the need of people for representations.

I think it is generally agreed by those who delve into these deep matters of pre-history that the earliest known paintings have a "magical" significance. If you were constantly afraid of a buffalo charging in on you, you put a picture of a buffalo on your wall, and he saw it and came there no more. That is a crude way of putting it, but there was some kind of magical significance about these drawings; they were part of the apparatus of magic for frightening away enemies. Those are the earliest drawings we know, and they are extremely photographic. Religion in that primitive society was largely a matter of magic, and it was religion which was the cause of the demand for these pictures.

As man developed mentally and clarified his mind—for, after all, man does not develop so much from ignorance to knowledge as from indistinctness to distinctness, from vagueness to clarity—he abandoned this rather primitive magical method and began to think out theories and invent mythologies and philosophical apparatus for his mind. It was then, thousands of years later than these cave drawings, that he began to draw in a non-photographic manner. Then it was that he became like a child, and as a child says, "First of all I think, and then I draw my think." It was long after he had given up the attitude of "I look, and then I draw my look" that he began to draw things which were not like things he saw in front of him, but which represented ideas that he had in his head, ideas of the universe which he had by that time formed.

We cannot, therefore, look on sculpture as deriving

only from the exuberant desire of people to express themselves; we must always think of it as being also the product of a need, and a need of expression not so much of personal feelings or personal reactions to surroundings as of the customer's need—the priestly need, the social need. That is why I felt somewhat critical when Mr. Dobson said "Of course, some aspects of the design must have been dictated by symbolism and by the demands of their clients, that is, the rulers and priests." It cannot be put aside quite so simply as that. The principal object of architectural sculpture has been to meet the demands of the clients, the rulers and priests. We have always been servants, because we have needed to be paid; we could never eat our stones.

I think that is of primary importance, and especially when we consider this business in relation to our own time. We have to bear in mind the fact that nowadays, as always, he who pays the piper calls the tune. Who is paying the piper to-day, and what tune is he asking of us? That is one of the main problems which confronts the sculptor who is not simply a hack who follows designs or fashions, but who thinks deeply about his work. What tune is it that we are asked to play to-day?

The tune which all the nineteenth century aggrandisement of our commercial empire called for was almost entirely the false tune of ostentation. When you consider the development of architecture, the development of machinery, the development of modern methods generally, and the grandeur which might have been used in steel girder construction, and so on, and you see the pathetic business of facading all this grand construction with imitation classic façades and, on top of those imitation façades, imitation Greek and Roman sculpture, you realise that that tune was demanded of the sculptors because it was a tune which gave a false sedate respectability to something which was hollow and bad; not that they thought so, but that is what we know now.

We are therefore confronted with the problems which Mr. Dobson has brought to our notice. What kind of sculpture can we make, what kind of tune can we possibly play, in an age which demands of us practically nothing but that sculpture shall be what is called an embellishment? An embellishment of what? Of banks and town halls! What are banks and town halls? What do they represent? That is really the problem of the architecture and sculpture of our time, and it is because Mr. Dobson has brought this problem so excellently to our notice and has shown us the difficulties with which sculptors are confronted in trying to find the reason for their being that I have great pleasure in seconding this vote of thanks to him.

THE PRESIDENT: The vote of thanks having been moved and seconded, it is now open to any of our members and guests to take part in the discussion. I see that Mr. Charles Holden is here: I am sure we should all be interested to know whether he really did get the permission of his clients!

MR. CHARLES HOLDEN [F.]: I am sure you will all agree that I do not know anything about sculpture! But at all

events I think that I have done one thing: I have helped to make people sculpture-conscious, for they now know what they do not like, and I think that is at least a step in the right direction.

I have been accused by Mr. Eric Gill of doing a little welfare work among young sculptors. That is not altogether untrue, but I went to the young sculptors because I knew that they would be keen enough to want to cut their own stone, and that was a thing which I was determined to have. Another thing on which I insisted was that the model, if any, should be on such a small scale that it would preclude the use of a pointer. I wanted the sculptor to feel his way in the stone itself, so that the final result would in no way be a mechanical reproduction of a plaster cast or a clay model. It does not seem to be generally known that sculpture approached in this way will inevitably produce results different from those normally associated with sculpture; it is almost bound to be more primitive and less exact anatomically. But the creative faculties are at work all the time, and that, in my opinion, is what we want from our sculptors more than anything else in the world.

This interest in sculpture on the part of an architect may, however, be something of a boomerang. An old friend, who counts himself one of my admirers, went to Westminster during the publicity campaign and afterwards called on my wife, and he said: "Well, I have been, and I have seen them. No, I cannot like them; I am sorry, but I cannot like them." "Never mind," my wife said, "tell me what you think of the building." "The building? The building? I never saw it!"

With reference to the query raised by the President in calling upon Mr. Holden to speak, Mr. Holden has written to say that the permission of their clients was obtained with regard to the sculpture on the Underground headquarters.

MR. STANLEY CASSON [*Hon. A.*]: I have no right whatever to talk to you. I am neither an architect nor a sculptor; all I am is a professional talker. But it gives me particular pleasure to hear professional sculptors doing a little professional talking, though I must frankly confess that I do not believe a word of it.

Mr. Dobson has given us a most charming exposition, and has told us a great many most interesting and important things, but not the really vital thing, which is how he does it. He says that sculpture is an arrangement of solid shapes, and that when you arrange them in a certain way—he does not tell us how—that is sculpture. He does not tell us how the thing is beautiful, and he never could and never will. It seems to me cruel to put a sculptor in the dock in this way; it is like putting Coleridge in the dock and asking him how he wrote "Kubla Khan." They cannot tell us.

I once had a most painful and distressing evening with Mr. Dobson, one of the most unhappy in my life. We had to do a discussion at the B.B.C., and, after four or five preliminary evenings, we worked out a discussion in which I was the Dr. Watson and he was the Sherlock Holmes. I learned a tremendous amount from it, but I still do not know how it is that Mr. Dobson produces beautiful sculpture, and I do not believe that any sculptor or artist or architect could tell us.

Mr. Gill talks to us in his usual charming way. He talks better than anyone I know, but I do not believe a word that he says either. He tells us that the artist has always to think of his clients and is a very humble man. The humility of

these sculptors is astonishing! But I know for a fact that the moment Mr. Gill gets a day off he rushes to his studio and does a piece of work which is intended for nobody, which is intended just to delight himself—and then he sends it to the Goupil Gallery and it is sold for a very high sum. That is not a case of the man who pays the piper calling the tune; it is the reverse of that, and that is what they all do, though none of them admits it.

I am a devoted admirer of all sculpture, even the most debased, because anyone who works in three dimensions is to me a hero; it seems to me much harder than anything else. The one thing which seems to me important, but that the sculptors never talk about at all, is how you can classify a work as *sincere*—I will not say as *good*, because that involves one in such tremendous difficulties. You and I go round and look at sculpture, and of something we say "That is absolutely first-rate," and of something else we say "That is absolutely tenth-rate." I believe the test is the old test of "Does it tell a story?"

That is a crude way of putting what sculpture does frequently with much more subtlety. Sculpture is always falling into that dreadful trap of posing before its public. The only honest, true, good and virtuous sculptor is the sculptor who, like those present here, works for his own delight, and incidentally for the delight of anyone else who may come along and pay for it.

Looking through the history of art, you can tell a bad period from a good period—I am not speaking in any pedantic way—simply by asking to what extent the artist has considered the presence of the front row of the stalls or wondered whether they were there at all. What cheers me up a great deal is this. Why do we to-day, sculptors and everyone else, look back and admire not the grandiose sculpture of the Parthenon nor the delightful amenities of Praxiteles, but the delicious simplicity of the archaic Greek sculpture, the Sumerian, the early Egyptian and whatever else you like of that type? We admire it simply and solely for its sincerity. That seems to me to suggest that we are living in an age when sincerity is an admirable trait and rather in demand. It is the first time that I have been an optimist in the matter for a long time! The reason why the early Greek archaic sculpture is so delightful—I do not want you to copy it, of course—is that the sculptor who carved it and made it did not care two hoots what anybody thought about it. Then you go slowly down to the end of the archaic period, and you find the sculptor beginning to say to himself "I'm sure they'll like that little bit," and "They will be rather pleased with this." Then they began to become a little pompous, and by the time of the Parthenon they were saying "Let's try to show them what we can really do"; and that, I am afraid, was Pheidias. Then you come to Praxiteles, who said "This is going to knock them," and he thought of the whole audience, where those who went before him had thought only of the front row of the stalls, and those who went before them had thought of nobody.

I speak as a lover of sculpture, a person despised and neglected by the sculptor himself, and that is my only reason for taking it on myself to stand up and talk at all. I do feel that in the respect I have mentioned we are living in an age which is a little more honest, because we are going to the honest periods to admire them.

Beware of sculpture that trumpets anything. There is a tendency on the part of sculpture to-day to trumpet a theory, which is just as bad as telling a story. To say that you

represent a theory about art is just as bad as saying that you are the Soul's Awakening. Heaven spare us from sculpture that does anything else but sculpt! I am sure that Mr. Dobson and Mr. Gill will agree with that.

I am very intrigued by Mr. Marriott's remark that one of the new lines that the future of sculpture can take is the placing of isolated individual sculptures in relation and proportion to an architectural setting. That seems to me to open up enormous possibilities. I do not expect that Mr. Gill will agree with me here, but I think there is an enormous opening for sculpture on these lines. I do not believe that the Italians of the Renaissance ever thought of the spacing of their sculpture or the spacing of it in relation to buildings very much, and the Greeks never thought about it at all. Aesthetically the Greeks were beneath contempt in the way they treated their sculpture; they put it up anyhow, anywhere, regardless of different sizes and scales. If you were to go to Delphi or Olympia and restore it as it once was, you would want to get away from it at once; they had no idea of what I may briefly call town planning in regard to works of art. That suggestion of Mr. Marriott's seems to strike a note that the architect will find very useful.

I do want to thank the sculptors very much for their most sincere remarks this evening. I cannot believe much of it, but I know that they meant it themselves.

MR. ERNEST GILICK, A.R.A.: I have enjoyed all that Mr. Dobson and Mr. Gill have said; I always enjoy what my colleagues say on how to do it. The greatest colleague that I ever had said "What we can't do we call art," and the older I get the more profoundly true do I find that remark. I think that an ordinary, honest sculptor is very delighted to get any job from an architect whose work he admires, and when he gets it he does the best he can with it and hopes for the best, and what he cannot do he calls art and hopes to get away with it.

I believe I am right in saying that architects would agree that it is just as well to make plans before they build. In the Midlands we have many builders who build without a plan, and it is absolutely paralysing to me to hear a man like Mr. Holden get up and say "Let the sculptor loose; let him fire his imagination and let him do his damndest, and hope for the best." I feel certain he would not agree that an architect ought to be let loose to do his damndest, or to let his imagination take fire and hope for the best. If you make an eighth-scale model and a half-inch-scale model, and, if you like, a full-scale model in plaster, at all those points you have an opportunity of criticising your own efforts and revising them or abandoning them; but to give a block of stone and freedom to a sculptor is at any rate an intensely brave thing to do. When it succeeds, glory be! But when it fails, I suppose we have to suffer and grin and bear it.

MR. S. POINTON TAYLOR [F.]: I feel that to-night for once we really had an opportunity of forgetting the unfortunate people we know as our clients, and I am a little sorry that Mr. Gill brought them back into the arena. I propose to forget them again and return to some delightful dreams of cloudland where Mr. Dobson transported me.

In actual practice the attainment of cloudland means for me the climbing of mountains. It involves much physical

energy, sweat of brow and tiredness of legs, but the resultant changes in viewpoint make it well worth while. Sculptors must often have wondered what kind of sculpture would be in keeping with the snow-covered peaks of Switzerland just as Mr. Dobson is trying to solve the parallel problem of sculpture in relation to the trend of architecture to-day.

Does it help and is it right to assume that the trend of architecture, like much political feeling, is towards internationalism and that sculpture is following suit? Although I can imagine that the art of Pheidias might merge not inharmoniously, Mr. Dobson is surely right in seeking more truly for the spirit that lies behind the newer viewpoint, and his splendid exposition of his methods of research must make us feel that the prospect promises well for harmonious relations between architecture and sculpture even if a few, like myself, are still rather heavily groping their way towards a better understanding.

MR. W. A. PITE [F.]: I can visualise, after what Mr. Holden has said, that the day may come—it has already come in London—when somebody will be called in to take the sculpture off the buildings in order that the architecture may be seen!

The vote of thanks was put by the President and carried unanimously, with acclamation.

MR. FRANK DOBSON: I think that you have already heard enough from me this evening, and I do not feel that it is possible for me to answer all or any of the criticisms which have been made of what I said. It has been a great pleasure to try to present to you what I have so far learned, by considerable hard work and effort, about my job. I do not say that I am at the end of it; I hope I am not, and I should like to go on until I am about 150 years old, when I might really begin to know something about it. In what I have said this evening I have tried to present to you as concisely and as simply as possible what I think is the underlying principle of what many, and indeed most, of the modern sculptors are trying to do.

Mr. Gill's criticism of my historical knowledge does not materially affect what I have said. I am not in a position to state whether man began to make drawings first or to make sculpture first, and as far as my argument is concerned I do not think that it matters very much. The point is that man did begin to make sculpture as we all do; it is a perfectly simple process of the development of human nature. I think that the present state of the minds of those of us who have deeply studied the developments of the subject coincides with the contemporary development of human thought. Mr. Gill is very much interested in the historical activities of the Middle Ages. I also have been very much interested in the historical activities of the Middle Ages, but I find my impulse to work and to do what I do more stimulated by what happens to-day. Whether I enjoy living to-day more or whether I would have enjoyed more living in the Middle Ages is not a matter which I can really consider, because I happen to live to-day; and that is my answer to Mr. Gill's criticism.

I thank the speakers for the complimentary remarks about what I said, and I thank you all for listening to what I had to say.



Lucy Sanderson Homes, Galashiels. By Mears and Carus Wilson [F.R.]. (See p. 473).

THE TECHNIQUE OF HOUSING THE OLD

By OLIVE MATTHEWS

A challenge to architects is presented by the difficulties of planning housing for old people. These arise from the fact that exceptionally small size and low building cost, to ensure low rents, must be combined with extra comfort and easy management. For although the old people are tending to remain strong and active to a greater age, they still require houses that can be more easily and cheaply run than others, and the factor of safety needs special consideration in their case.

Local authorities are now devoting an increasing amount of attention to this subject. A question in the House last summer revealed that so far only 9 per cent.

of the Rural District Councils have built specially for the old, and 14 per cent. of the Urban District Councils, and 31 per cent. of the Municipal Corporations; but far more are now considering the matter. Besides this, the spirit that built the old almshouses is not dead, and a number of private donors still come forward; a notable example is in the Graves Trust, inaugurated by Alderman Graves, which is giving more than 150 cottage flats to Sheffield. Several firms, including Cadbury's, at Bournville, now provide cottages for their retired employees, and it is hoped that others will adopt the idea. Certain housing societies are also taking up the

question, and in some instances will make provision not only for elderly couples but also for solitary older people, whose needs are rarely considered by public bodies; these societies include the Exeter Workmen's Dwelling Company and the Housing Improvements, Ltd., at Halifax. Little homes of their own are very urgently needed by women workers of all classes, whose incomes are small, and there is a great demand in all parts of the country for more accommodation of the type provided by the United Women's Homes Association, at Hampstead and elsewhere. (See pp. 468, 469, 472.)

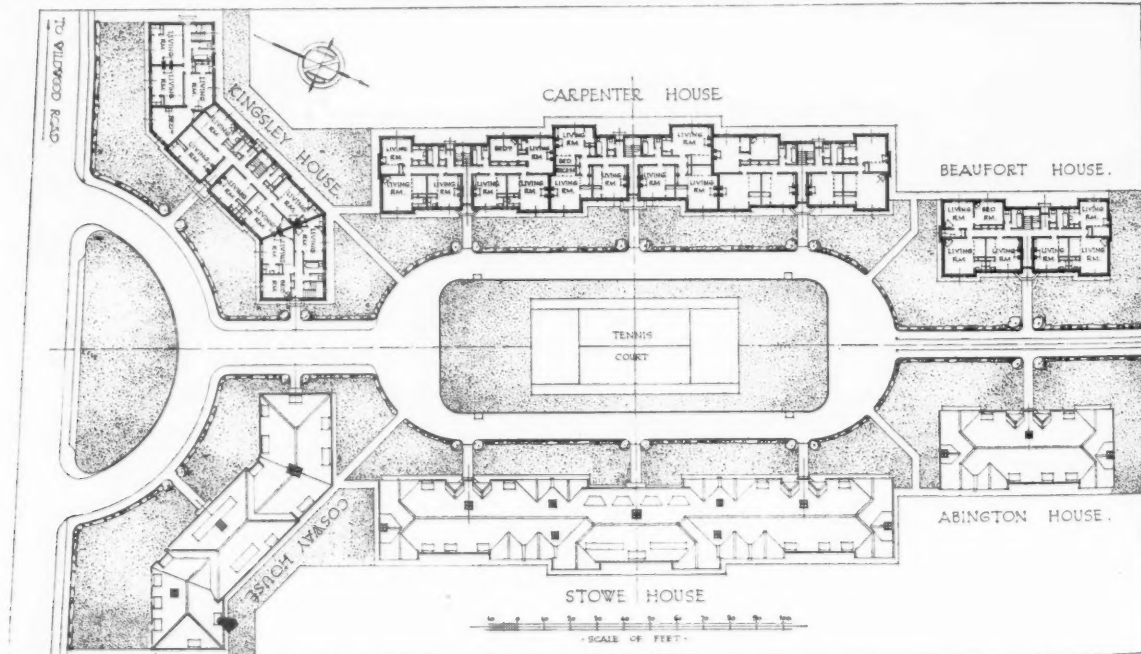
Perhaps the commonest mistake in the past had been to suppose that these various isolated efforts were satisfying the demand for old people's housing. In reality they have been but a drop in the ocean. This is proved by the fact that all existing schemes have such long waiting lists that new applicants cannot apply for admission with any hope of success. The problem is of far greater magnitude than has been generally realised, but a study of the census figures will emphasise its reality. By 1941 it is calculated that 10 per cent. of the population will be over 65 years of age. It is therefore evident that a considerable proportion of housing should be for them; and since their dwellings will contain only one or two people, as against larger numbers in

family ones, the proportion of old people's housing on any estate should not be less than 15-20 per cent. of the whole. In cities where rents are highest, it should probably be greater.

If all estates contain a suitable proportion of small flats or cottages, tenants will not be forced, when they grow old, to leave the neighbourhood to which they have become attached. It is therefore important to make provision for them in all districts, including central sites, since lifelong dwellers in the cities find it exile to be sent away to suburbs or the country. In many cases, when a wage-earner retires, he or she can no longer afford the ordinary cottage, especially the three-bedroom council house. The housewife may also become unable to manage the homework of so large a home, and would be glad of something smaller to keep clean. It is for these people that the small dwellings must be built, and therefore the two important principles of *low rent and light housework* must be kept in mind through every detail of building and equipment for the old.

PLANNING THE GENERAL SCHEME

Just as old age is a normal part of life, so should old people's housing be a normal part of housing. It is much more desirable to include a few small dwellings



Emmott Close, Hampstead Garden Suburb. By Messrs. Hendry and Schooling for the United Women's Homes Association. Flats for professional women with living room and bed recess or living room and separate bedroom. Communal bathroom. Built 1930. Cost 1s. 2d./foot cube. Rent 1 room 7s. 3d.-9s. 6d. 2 rooms 12s. 6d.-16s., excluding rates.



Emmott Close. Hampstead Garden Suburb.

here and there among the others than to build large blocks devoted entirely to the old. These will at once assume an institutional atmosphere, even when nothing of the kind has been intended. Old people do not desire to be segregated, but prefer to have the interest of watching younger neighbours. At Godstone the R.D.C. has carried out a practical plan by building a row of five cottages; in the centre is an old person's flat, on the ground floor only, and the bedrooms of the family cottages on either side meet overhead. (See p. 470.) It is equally possible to blend small flats with larger ones in city blocks.

Since, however, some authorities will insist on separate schemes for their aged persons, care should be taken to provide an interesting outlook. Quadrangles are to be avoided, a short row, a crescent, or three sides of a square will allow the tenants to watch the passers-by. A busy road will usually be preferred by them to a quiet side-road for the same reason.

A sunny aspect, southerly or south-west, is even more important than usual for the elderly, since far more of their time is spent indoors, and they are more sensitive to cold.

VARIETIES OF SIZE

There are five types of small dwelling suitable for the old.

(i) *The Bed-sitting-room Flat.*—This is very badly needed in cities for the solitary people, whose incomes are even smaller than those of couples combining two pensions. Both working women and retired ones can afford no more than this, and would be thankful for the chance to rent a small but independent flat consisting of a bed-sitting room with kitchenette and bath. Smith and Brewer have designed a good plan, with an area of about 290 sq. ft., for one person. This is shown in *Housing the Old*, page 12.*

(ii) *Sitting-room with Bed Recess.*—This is more suitable

* Price 5d., including postage, from Miss O. Matthews, 44, Cresswell Place, S.W.10.

than the first size for two people. It has the advantage of providing warmth in the sleeping quarters without need of a separate fire. The old people, especially if prone to bronchial trouble, are often adversely affected by going into a cold bedroom for the night, and they may not be able to afford a second fire. A bed-recess design of about 314 sq. ft. area has been satisfactorily carried out (*Housing the Old*, p. 13), including a separate bathroom and W.C. Care has been taken to make the bed-recess wide enough to leave space on either side of the bed so that it need not be moved for making, an important point which is often overlooked.

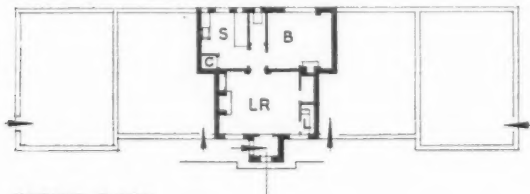
(iii) *Sitting-room and Bedroom*.—For tenants who are rather better off, a separate bedroom may be preferred. Some warmth may still be derived from the living-room fire if the bedroom opens directly from it, which is desirable. A good plan, with an area of 340 sq. ft., has been drawn up by Mr. Edward Armstrong. (*Housing the Old*, p. 14.)

(iv) *With Bedroom and Bed-Recess*.—This plan makes provision for occasional visitors or for the presence of another person in case of illness. During health the tenant may prefer to use the separate bedroom, but in times of illness she can be moved into the bed-recess, thereby enjoying the society of the person looking after her, as well as the warmth of the fire. When not in use as sleeping quarters the bed-recess adds space to the living room, which can therefore be smaller than it would otherwise have been. Flats in Messrs. Adshead and Ramsey's scheme for the Duchy of Cornwall Estate illustrate this point. (See p. 471.)

(v) *With Two Bedrooms*.—This is generally less desirable than the other types, since it makes the home too large and the rent too high for the poorer tenants, while the housework also becomes heavier. A small proportion of this size may, however, be useful on any large housing estate for an elderly brother and sister or for two friends who share a home, and also for elderly people who have a younger relation living with them.

DIFFERENT TYPES IN ONE SCHEME

It should be emphasised that the most desirable schemes of old people's housing will include two, if not three, different types, as this allows the tenants to choose



GROUND FLOOR
Old people's houses for the R.D.C. of Godstone. The unique feature of this scheme is that one aged person's flat is combined with four family cottages. Bedrooms of adjoining cottages meet overhead. Designed by Stanley Easter, 1935.

between the lower rents and the larger accommodation according to their means and their requirements. The cottages built at Galashiels for the Lucy Sanderson Trust by Messrs. Mears & Carus-Wilson are varied in size and type, and the plan on pp. 467, '73 shows two adjoining cottages of differing types.

GARDEN

In country districts a small flower garden should be allotted to the tenants, since all of them will enjoy cultivating them. Large gardens, however, require too much digging for the majority of elderly tenants, and should be avoided. Where it is possible there should be allotments at hand which can be rented by the active tenants who wish to grow their own vegetables. Many local authorities themselves maintain a garden or open space in front of their aged persons' dwellings, with seats where they can rest.

A screened drying ground is very desirable, as it prevents the appearance of the whole scheme being spoilt by the lines of washing early in the week. If cottages are built round three sides of a square, as in the design by Mr. G. Langley-Taylor (frontispiece of *Housing the Old*), the drying grounds can be placed at the inner corners, walled off, and do not show from the road frontage.

A good asphalt or paved path outside the back doors of country cottages is advisable.

PORCHES AND CLOISTERS

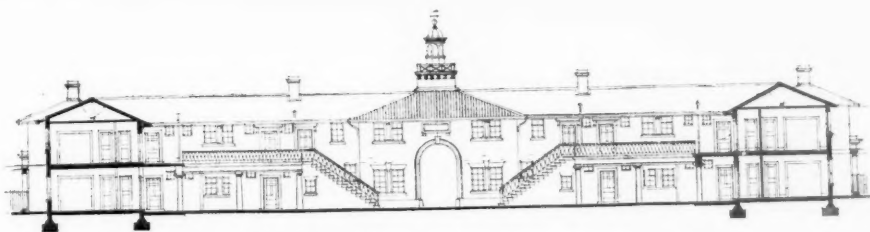
Influenced by their memories of the old almshouses, many architects tend to include in their designs for old people an effect resembling cloisters. This is a mistake, as, although the design gives a pleasant effect of shelter, the rooms within are very much darkened. Porches sheltering the doorways may be used provided they are not allowed to overshadow any of the living-room or bedroom windows. Access balconies have the same defect unless they are placed considerably above the level of the windows.

FRONT DOORS

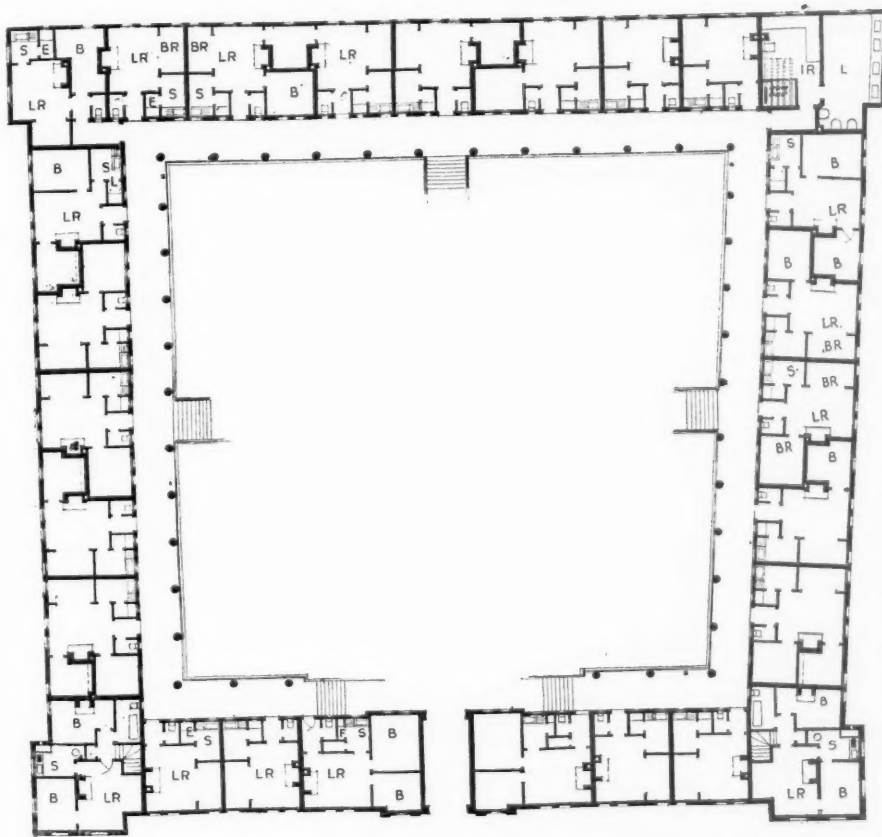
Avoid a shared front door, which leads to friction. In bungalows the front doors should not be placed side by side in pairs, as, in that case, one tenant overhears all the doorstep conversation of the other. In the case of cottage flats it does not matter if the two front doors to upstairs flats are side by side, since this does not happen. The front doors should never open directly into the living-room, as, apart from the risk of draught, there is then no privacy when opening the door to callers; the tenant may not wish to display a room which is, for instance, spread with washing. A small entrance passage or hall, or even a double front door, should therefore be provided.

DOORS

The country dweller expects and enjoys a back door; and although the design might be easier, and certainly



WEST ELEVATION TO QUADRANGLE

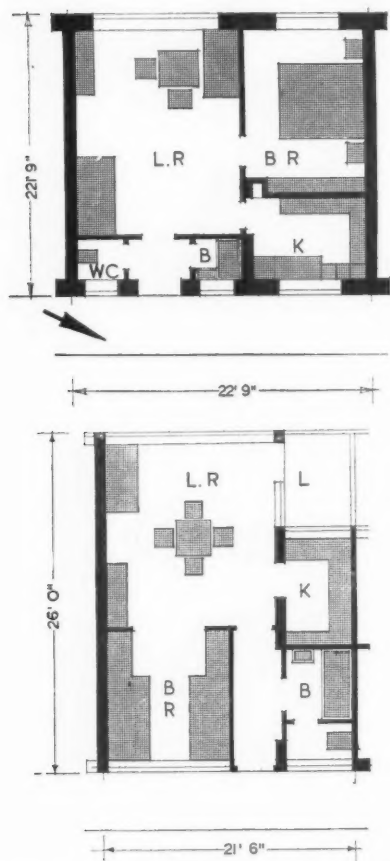


FIRST FLOOR PLAN



*Flats for old people on the Duchy of Cornwall Estate, Kennington, by Messrs. Adshead & Ramsey [F.F.]
Built before the war.*

Three sizes of flat are provided (a) Living Room with bed recess. (b) Living Room with bed recess and bedroom. (c) Living Room and two bedrooms. Communal baths are provided. Rents 4s., 6s., and 8s., including electric light.



Plans of two minimum flats at Frankfurt-am-Main which, though not designed specifically for old people, contain many excellent planning features which would make them suitable for this type of dwelling. Plans from *Dwelling for Lowest Income Report of 2nd International Congress for New Building, Frankfurt-a-M. 1933*.

the cottage would be warmer without one, he will yet prefer to have it.

Doors in small rooms should not be placed in the corners, but in the centre of the walls, as this leaves much more space for furniture, an important point in the case of old people, who generally have many pieces they wish to retain. The door should not be in line with the window directly across the fireplace, where the tenant will usually sit.

Door-mat Recess.—Houses are often provided with a front-door mat-sinking with the object of preventing the danger of a stumble. Many old age pensioners, however, cannot afford a doormat, and the recess itself then becomes a danger. It is also difficult to clean, and harbours dirt, and so is better avoided.

STAIRS

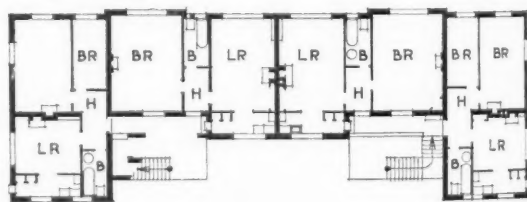
Stairs are often a great difficulty with old people; some of them cannot negotiate them at all, and many become imprisoned upstairs on this account, whereas they could go out if they were on the ground floor. For this reason, where land is cheap, one-storey cottages are usually now built. They can be built for about £200 apiece, only £20 more than the average cost of a cottage with bedroom upstairs, and the extra expense is often justified. The next best design, for towns and more expensive sites, is cottage flats, as the more infirm tenants can then be on the ground floor. In this case the stairs should be placed centrally to act as a sound blanket between the adjoining flats. In city blocks, the old people's flats should be placed only on the ground and first floors, with younger people overhead, though this necessitates careful planning and will frequently mean fitting two small flats below one larger one, with the kitchen and plumbing of one of the former placed below those of the latter.

Disputes between tenants may easily arise where there is a shared obligation to keep staircases clean; for this reason, among others, some architects have chosen to give outside stairs (see pp. 471, '72); the only drawback is the danger of their becoming slippery in wet weather.

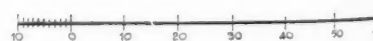
Country districts which decide to provide the old-fashioned cottage with bedroom upstairs should take



FRONT ELEVATION

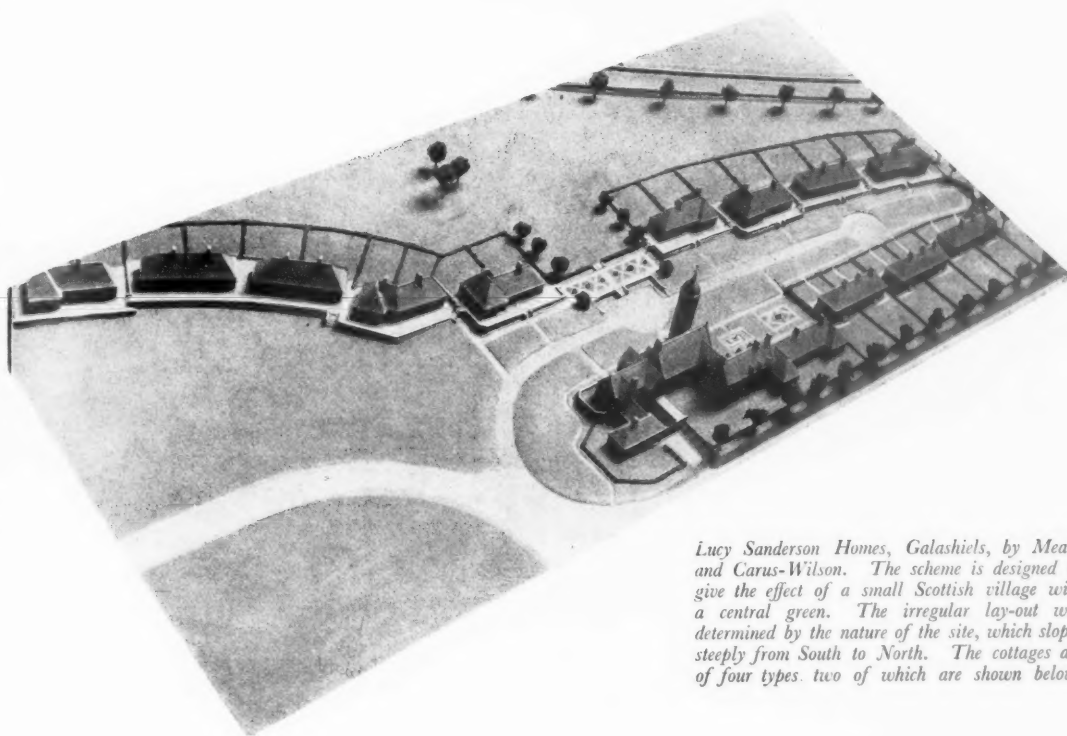


GROUND FLOOR



St. Joan House, St. Albans, designed by Messrs. Hendry & Schooling for the United Women's Homes Association. Flats for professional women with living room and one or two bedrooms and a bath to each flat.

Built 1927. Cost 1s. 3d. ft. cube. Rent 15s. 6d. and 17s. 6d., excluding rates.



Lucy Sanderson Homes, Galashiels, by Mears and Carus-Wilson. The scheme is designed to give the effect of a small Scottish village with a central green. The irregular lay-out was determined by the nature of the site, which slopes steeply from South to North. The cottages are of four types, two of which are shown below.

great care that the stairs are made as safe as possible. They must be wide enough to allow a person to go up on the arm of another; the treads must be easy, and there must be handrails. On no account should there be winders in the stairs, nor should the bedroom door open straight on to the top of the flight, but there should be at least three feet of landing outside the door. Many aged persons have broken their legs through falling down dangerous staircases.

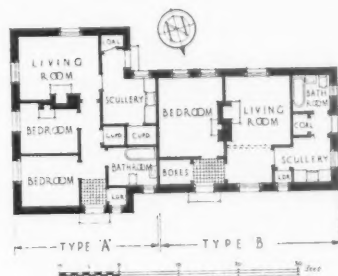
Another point to remember is that old people often have very large pieces of furniture, wardrobes, and so on, which they wish to keep. In order that these may be taken upstairs the bedroom door should face the top of the stairs instead of opening at right angles, as this makes it possible for much larger pieces to be taken up, and also makes it easier to bring coffins down.

WINDOWS

Sash-windows are better avoided, owing to the efforts of moving them and the danger when cleaning; metal windows cannot harbour vermin and, if opening at the hinge side as well, can be easily and safely cleaned from inside the room.

PICTURE-RAILS

Wooden picture-rails may very easily harbour bugs, and cannot be cleaned without mounting on a chair or steps; metal picture-rods supported on hooks can be reached with a feather duster from below, and cannot form a hiding place for bugs. This is better for aged persons, though less neat in appearance than the built-in metal rail illustrated in the R.I.B.A. JOURNAL article on "Vermin in Buildings" (Vol. XLI, p. 881).



LIGHTING

The fixtures for gas or electricity are best when placed low enough to be reached without mounting chairs. The light should be well placed for reading beside the fire, and so that the cook does not throw her own shadow on the cooking stove. In the bedroom it should be above the head of the bed, so that it will not shine in the face of a patient lying in bed.

The need for economy both in first cost and running expenses generally makes it impossible to put more than one fitting in each room. The comfort and efficiency of a room can be seriously spoilt by a badly placed light.

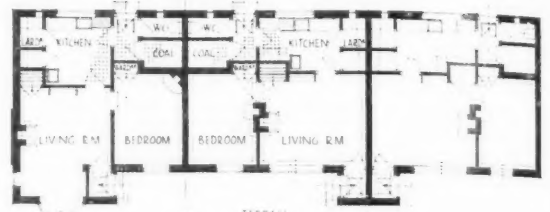
COOKING AND HEATING

An open fire to sit beside is invariably wanted by aged people now. An old-fashioned range in the living-room is to be avoided, as the fire does not show, and the work of cleaning it is also too hard. Pleasant and cheerful models, with an oven over the open fire, or a boiler alongside it, allow of further use being made of the fire. Heating the water from the sitting-room fire is economical in winter, but less desirable in summer, since whenever hot water is needed the living-room must be made too hot.

If gas or electric cookers are provided models a good deal smaller than those supplied to families may be installed, and have three advantages over the larger models—they occupy less space, are cheaper to install, and cheaper to run since the smaller ovens take less power to heat them. Enamelled models save black-leading. (See p. 475.)

Possibly in twenty years, when most old people will have accustomed themselves in their younger days to gas or electric fires or central heating, open fires will be unnecessary, but to-day, when the first purpose of this type of housing is to meet the needs of people with the set ways of life they must generally be provided.

It might be argued, however, that old people are of all others those who most need to be relieved of the labour of laying and cleaning coal grates. The provision of gas or electric heating only saves also the space taken by a coal cupboard.—ED.



PLAN OF TYPICAL GROUP (5 HOUSES)

Jesus Hospital Almshouses, Barnet.

By Miss Joyce Townsend [F.]

Built for people over 55 years with no means of support (and not yet eligible for Old Age Pension). Twelve houses.

Contract cost £7,300, i.e., a fraction under 15. 3d. per ft. cube, including:—

- (1) Lighting and fittings (internal and external, with time-switches).
- (2) Gas supply and two points to each house.
- (3) Decorations throughout.
- (4) Main gates, forecourt and memorial tablet.
- (5) Steps and terrace adjoining houses (not remainder).
- (6) Foundations in clay soil—and drains running back to road against fall of site.

Equipment.

"Interior" grate with back-boiler in living rooms.

Ordinary interior, adaptable for gas, in bedrooms.

Gas cooker ("Bungalow" type) in kitchens.

White porcelain sink and 4 ft. 6 in. bath in kitchens, chrome taps, with hot water supply to each from boiler and cylinder.

Heated airing cupboard in living rooms.

Fitted wardrobe in bedrooms.

Slate and deal shelves in larder. Numerous other shelves.

Teak draining boards.

Recesses for ash bins outside back door.

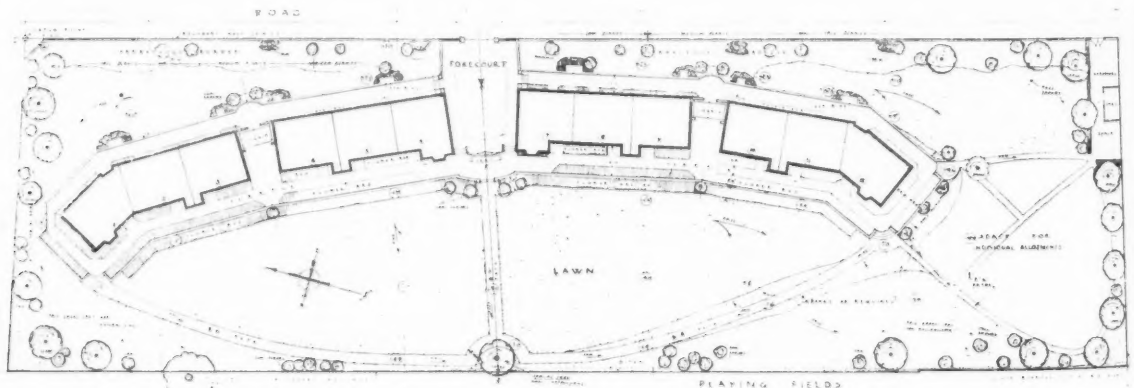
Lines for drying clothes in loggia between two groups.

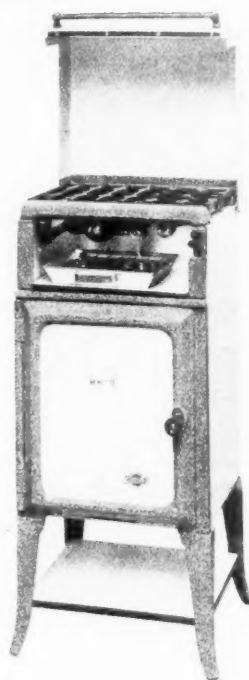
Oak front and back doors, and window frames.

B.C. pine stained and polished internal doors, skirtings, and fitted dressers (in living room).

Deal flooring to living and beds.

Heather-brown quarries to both porches, kitchen, larder, cupboards, W.C., etc.

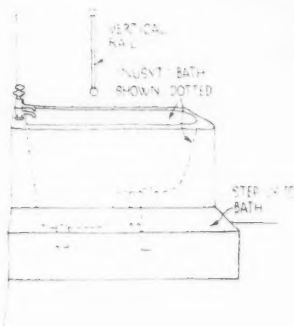




Gas cooker by the Parkinson Stove Co. Height with cover up 53½ in., width 18 in., depth 13½ in. Oven size: Height 14½ in., width 11½ in., depth 12 in.

LAUNDRY AND BATHS

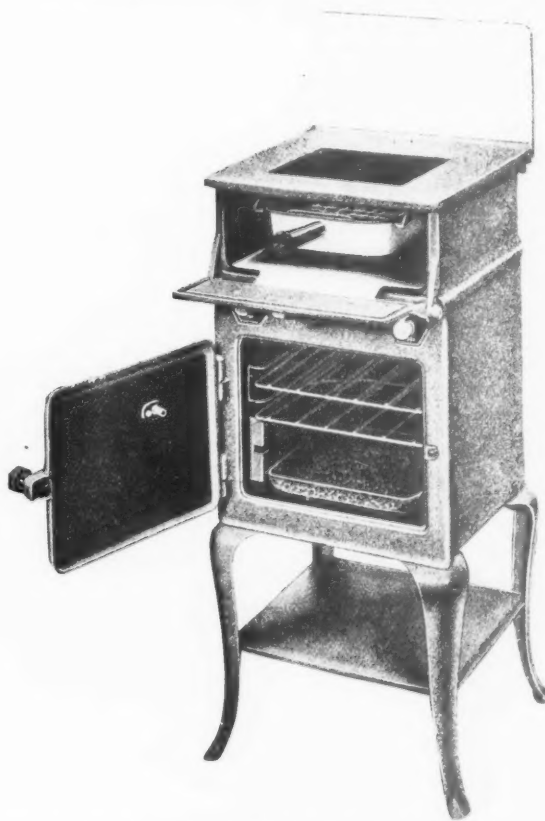
A copper bath is not necessary for the older people, who can very well share a common washing and drying-room between four or six. On the other hand, most authorities prefer to provide a bath apiece. For single persons this may be placed in the kitchen, with a tabletop; if the latter is made half solid, and half with spaces between the planks, wet clothes may be placed on the latter after washing and will drain into the bath. For couples the bath is better combined with the W.C. than placed in the kitchen, since one person may wish to bath while the other is cooking. For the infirm who find it difficult to stand up from a lying position the seat-bath is useful (adjoining figure); this should be supplied with a handle on the wall to grasp when rising, and



a permanent step beside it, nailed to the floor, since its sides are high. Another bath suitable for the old is the Artisan bath, with its unusually low side to step over, but it needs a strong bar on the wall beside it to assist the bather to rise; this is a small bath, using little water, which saves fuel costs.

SANITATION—COAL—REFUSE

Indoor sanitation is more important for the old than for the young, since they are more liable to illness,



Electric cooker by the Jackson Electric Stove Co., Ltd. Height 37½ in., width 17½ in., depth 17½ in. Oven size: Height 10 in., width 12½ in., depth 11½ in.

and if suffering from colds or illness of the chest it is inadvisable for them to go into the cold outer air. For the same reasons coal cupboards should be accessible from inside the flat, although delivery through an outside wall is, of course, an advantage when it can be arranged, as it saves coal-dust entering the house; when this is not possible, the coal cupboard should be close inside the door, so that the delivery of coal causes as little dirt as possible. Loose planks inside the coal cupboard door make a small cupboard hold more, and prevent the coal from falling out when the door is opened. Rubbish bins can be smaller than those needed for large families, and care should be taken to see that they are light ones if the old people have to move or carry them.

FURNITURE

The built-in furniture so dear to the modern architects should be avoided, since old people specially wish to keep as many of their own things as possible. Many of them will have come from larger houses, and they will not wish to part with their furniture. Indeed, one reason why they so much dislike moving into rooms is that there is often no chance of retaining their own belongings, and part of the dread of entering Institutions lies in the knowledge that they will be stripped of all their own possessions. Since the object in building small cottages for them is to give them the happiest way of living they must be allowed to retain their own

tastes, and not forced to adopt modern furnishing fashions against their will. Cupboards are always welcome to the housewife, but not if they block up all the wall space where furniture might stand. Space must always be provided for a large old-fashioned bed, and this should stand head to the wall with clear space on either side to give easy access for making, and in case of illness. Care should also be taken to see that the bed is in no danger of draught if the window is kept open.

SAFETY

The commonest objection to the provision of small homes for the old where they are entirely independent is that they may not be within reach of help in case of emergency or sudden illness and the risk is greater, obviously, in the case of the solitary old people. It should not be forgotten, however, that they would rather take these risks, in order to maintain their independence, than submit to inspection or an institutional regime in order to avoid them. Certain measures, however, can be taken to make them safer; communicating bells might be installed to ring from one house to the next, or telephones might be installed to bring doctor, nurse and fire brigade within call. This may sound costly, but a telephone apiece would probably be cheaper than installing a paid attendant, and it would not destroy the reality of their independence, the thing about the possession of a home of their own which is of the greatest value in their eyes.



Almshouses, Underhill, Barnet, for the Jesus Hospital Charity. By Miss Joyce Townsend [F.]

THE OPENING OF THE EXHIBITION OF EVERYDAY THINGS

BY THE RIGHT HON. THE EARL OF BESSBOROUGH, P.C., G.C.M.G.

The Exhibition of Everyday Things organised by the Royal Institute of British Architects was opened by the Right Hon. the Earl of Bessborough, P.C., G.C.M.G., in the Henry Jarvis Meeting Room of the Institute on Wednesday, February 19, 1936, at 3 p.m. The President, Mr. Percy E. Thomas, O.B.E., occupied the chair.

The PRESIDENT: My Lords, Ladies and Gentlemen, before I ask Lord Bessborough to open this Exhibition, I want to say a few words about why we are holding it and exactly what it means. It is the policy of our Institute that its exhibitions should have some definite object in view, and I think we could say that the policy of this Exhibition is to prove that it is just as easy to acquire simple, beautiful, useful things as it is to acquire the ugly and inefficient ones with which so many people appear to be contented.

One has only to walk round this Exhibition to realise what a tremendous improvement has taken place in recent years in the design of what we call Everyday Things, but unfortunately there are comparatively few people who realise this fact, and we feel that by organising this Exhibition and sending it on a tour throughout the country we can bring home to thousands of people the fact that these things exist, and, what is perhaps equally important, tell them where they can be obtained.

It is, as we have said, an exhibition of simple, everyday things, things which from the very fact that they are in use every day are bound to have a tremendous influence upon the people who use them and live with them. We feel that the effect of this Exhibition is going to be something rather more than merely raising the standard of the design of these articles; we feel that if people learn to appreciate simplicity and beauty in the simple things in their homes and the simple things with which they live every day, they will soon demand no less a standard in the homes themselves.

The organising of an exhibition of this kind has, as you can well imagine, meant a tremendous amount of thought and hard work; and we are deeply grateful to the hundred or so members of the Institute who have freely and ungrudgingly given their time and skill to the task, and to the manufacturers, the craftsmen and the designers without whose willing co-operation the Exhibition would not have been possible.

It is my pleasant duty, after those very few words, to ask Lord Bessborough to open this Exhibition. I am going to leave to Mr. Goodhart-Rendel the task of

adequately conveying to him our gratitude and thanks for coming here and doing this for us; I will content myself with telling him, on your behalf and on behalf of the Institute, how very greatly we appreciate having him with us to-day.

Lord Bessborough, on behalf of the Institute I ask you to be good enough to declare this Exhibition open.

LORD BESSBOROUGH: Mr. President, My Lords, Ladies and Gentlemen, I appear here this afternoon as an understudy, and when I tell you that it is as an understudy to Lord Derby you can readily imagine how difficult my task is. Lord Derby is not only one of the most popular figures in our national life, but in addition is one of the most popular speakers in the country. I stress this appearance as an understudy, because I realise that an understudy does get a great deal of indulgence from his audience, and I hope that that is what you will give me this afternoon.

It is obviously a great privilege to be associated with the inauguration of this very interesting enterprise that has brought us here together this afternoon. We have been told that this Exhibition is directly inspired by the King, because it was when he spoke at the Institute Banquet as Prince of Wales not long ago that he said that the Royal Institute of British Architects is charged with the great and honourable duty of educating the people of this country to better living.

The Institute has taken up that challenge here to-day in a particularly interesting and helpful way in regard to mass-produced objects for household use. This Exhibition is essentially one for the whole community; it is one in which everyone can take a real and vivid interest. I am sure we all hope that the public will support it, for it is in the interests of every single member of the public to do so.

I think it is also worthy of remark that you have chosen the date of this Exhibition to coincide with the opening of the British Industries Fair. There, the exhibitors are engaged in showing to the world that as a nation of shopkeepers we still know how to keep shop successfully. Here the Institute is engaged in emphasising, by exhibits all of British manufacture, that in successful shopkeeping even the very cheapest objects need not be ugly, but on the contrary can be of really good design, besides being efficient.

As most of us know, architects have exceptional opportunities of improving the public taste in everyday things. It happens that the Chairman of the Committee for this Exhibition, Mr. Goodhart-Rendel, is one of

my oldest friends; and I accordingly appeal to him to agree with me that no one wishes to part company with his architect at the moment when he has merely planned and designed his dwelling. The reasonable client of the architect wishes to be associated with him for a great deal longer; and architects do usually remain to advise their clients both about the fixed equipment and also about the furnishing of their houses.

It does appear to me most encouraging to know that the real difficulty which the hard-worked Committee of this Exhibition have had, in arranging and obtaining the exhibits, has not been to find well-designed and cheap things of British manufacture, but to make a selection from an enormous array of objects worthy of our attention.

I have been told that this Exhibition, when it closes here at the Institute on March 14, is going on tour for a year in the principal cities and towns of the provinces. Perhaps I may be permitted, with all respect, to make a suggestion. Could not you send it further afield? I remember, while I was in Canada, a ship arrived at Montreal from Scotland with an exhibition of nothing but Scottish goods on board. This floating exhibition aroused the greatest possible interest, and thousands visited it every day. I have not the privilege, so far as I know, of having any Scottish blood in my veins, but I do not think there is any harm in following Scottish advice, when it is good! I can assure you, at any rate, that the people of Canada delight in exhibits and in exhibitions from the Old Country. After all, if you followed some such course you would be combining at one fell swoop the interests of culture, of sentiment, and also, which is not unimportant, of good business.

But, Mr. President, I must apologise. The main purpose of our presence here is to examine the two thousand exhibits which you are going to show us, and not to listen to or make speeches. I should like to be allowed, however, to take this opportunity of paying tribute to the great public service rendered by the Institute in encouraging good design in the making and good taste in the choosing of the things of everyday life. In particular, I am sure that you would wish me to say how much we are all indebted to Mr. Goodhart-Rendel and to the members of his Committee for the tremendous work they have performed in organising this Exhibition.

It only remains for me to say that I have the greatest possible pleasure in formally declaring it open.

The PRESIDENT: I call on Mr. Goodhart-Rendel, the Chairman of the Exhibition Committee, to move a vote of thanks to Lord Bessborough.

Mr. H. S. GOODHART-RENDEL (*F.*): I was talking yesterday to a friend of mine who has frequently been in contact with Lord Bessborough, both in business and officially, and I told him how nobly Lord Bessborough had come to our rescue in this emergency. My friend

said to me, what, of course, I knew already, that we could not have a better man in the Kingdom for the purpose. He also went on to remark that what had always struck him particularly about Lord Bessborough was the way in which he could grasp the real point of any occasion at which he might be present or of any subject that was presented to him, and express that himself in the best possible words. I think we have had proof of that to-day.

Lord Bessborough, as everyone here knows, is very much interested in the Arts, and I hope that now he is back in England he will continue his approval and support of the forward efforts of the policy of this Institute, which are in a way symbolised by our still fairly recent move into this new building.

I do not think that anything I could possibly say would be regarded by those who are panting to get to the Exhibition upstairs as a reason for much further delay; but, as Chairman of the Exhibition Committee, there are three things that I am bound to emphasise, and I will try to do so in one sentence each.

The first is that these things for use every day are things that can be bought any day and anywhere: they are entirely selected from manufacturers' stock that is at present on the market.

The second is that it seemed to the Committee worse than useless to include among the exhibits any object of which the retail price could not be clearly stated in the catalogue; and, since in some cases there have been difficulties about this, it has to a certain extent limited the field of selection, but not, I think, to any damage to the Exhibition as a whole.

The third thing is that I should like to disclaim the particular credit that was put on me by Lord Bessborough, and to say that never did anybody have a committee or helpers or collaborators who worked in a more Trojan fashion than has this Committee. My job has been the usual one of the Chairman, of sitting back idly and taking the credit of other people's work. They have been extraordinarily energetic, and no words of praise are too high for the team work which has been displayed.

I will delay you no longer, but will at once propose to Lord Bessborough a vote of thanks which has behind it the deepest possible gratitude of the Royal Institute of British Architects and of this assembly.

The vote of thanks was put by the President and carried unanimously. The meeting then adjourned.

Acceptances for the Private View

Amongst the people who accepted invitations to the Opening of the Exhibition, as well as many members of the Institute, were the following:—

Government

The Rt. Hon. W. G. Ormsby-Gore, P.C., M.P., First Commissioner of Works; Sir Edward Harding, K.C.B., K.C.M.G., and Lady Harding; Sir George Chrystal, K.C.B., and Miss Chrystal;

Sir R.
Robert
Turner
Stewart
Fabian
Mr. J.
Mr. L.
G. L.
H. T.
Miss

Domini

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Bruce
Union
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W. A.
Victor
Agent
Repr.
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for V.
Lady
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Mass
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Sir Robert Robertson, K.B.E., F.R.S., D.Sc., LL.D., and Lady Robertson: Lt.-Col. Sir Hugh Turnbull, K.B.E., and Lady Turnbull; Sir Charles Bressey, C.B., C.B.E.; Sir Findlater Stewart, K.C.B., K.C.I.E., C.S.I., LL.D.; Major General Sir Fabian Ware, K.C.V.O., K.B.E., C.B., C.M.G., and Lady Ware; Mr. J. P. Bushe-Fox, M.A., F.S.A.; Mr. William Leitch, C.B.; Mr. F. J. E. Raby, C.B., F.S.A.; Mr. James Eggar, C.B.E.; Mr. G. L. Pepler, F.S.I., and Mrs. Pepler; Mr. R. S. Wood; Mr. H. T. Tizard, C.B., F.R.S., and Mrs. Tizard; Sir Charles and Miss Howell Thomas, Major A. A. Longden and Mrs. Longden.

Dominions and Colonies

The High Commissioner for Australia (the Rt. Hon. S. M. Bruce, M.C.) and Mrs. Bruce; the High Commissioner for the Union of South Africa (the Hon. C. T. de Water); the High Commissioner for the Irish Free State (Mr. J. W. Dulanty, C.B., C.B.E.) and Mrs. Dulanty; the Agent-General for British Columbia (Mr. W. A. McAdam) and Mrs. McAdam; the Agent-General for Victoria (the Hon. Richard Linton) and Mrs. Linton; the Acting Agent-General for Tasmania (Mr. H. W. Ely, I.S.O.); the Official Representative in London of the New South Wales Government (Mr. A. E. Heath, C.M.G.) and Mrs. Heath; the Agent-General for Western Australia (the Hon. Sir Hal Colebatch, C.M.G.) and Lady Colebatch; the Agent-General for Quebec (the Hon. L. J. Lemieux); the High Commissioner for Canada (the Hon. Vincent Massey) and Mrs. Massey; the High Commissioner for Southern Rhodesia (the Hon. S. M. L. O'Keeffe) and Mrs. O'Keeffe; the Trade Commissioner for Malta; the Trade Commissioner for Newfoundland and Mrs. Davies.

Foreign Governments

His Excellency the French Ambassador (Mons. Charles Corbin); His Excellency the Belgian Ambassador (Baron E. de Cartier de Marchienne); His Excellency the Italian Ambassador (Signor Dino Grandi) and Donna Antonietta Grandi; His Excellency the Chinese Ambassador (Mr. Quo Tai-chi); His Excellency the Brazilian Ambassador (Senhor Dr. Regis de Oliveira); His Excellency the Chilean Ambassador (Señor Don Augustin Edwards); the First Secretary of the German Embassy; the Hon. Consul-General for Austria (Sir Charles D. Seligman) and Lady Seligman; the Consul-General for Denmark and Mrs. Rottboll; the Italian Consul-General; the Chief of the Consular Division of the Lithuanian Legation and Madame J. Zmuidzinas; the Consul-General for Poland and Madame Poznanska; the Portuguese Consul-General; the Consul-General for Sweden (Baron E. K. Palmstierna); the Estonian Minister and Madame Schmidt; the Ethiopian Minister (Azaj Wavqneh Martin); the Greek Minister and Madame Simopoulos; the Iraqi Minister and Madame Ali Jawdat; the Latvian Minister and Madame Zarine; the Norwegian Minister and Madame Colban; the Saudi Arabian Minister (Sheikh Hafiz Wahba); the Swiss Minister (Monsieur C. R. Paravicini); the Dominican Minister (Señor Don M. H. Urena) and Madame Henriquez-Urena; the Bolivian Chargé d'Affaires; the Chargé d'Affaires of Ecuador and Madame Wright; the Egyptian Chargé d'Affaires and Madame Hakkis; the Commercial Secretary of the Finnish Legation; the Lithuanian Minister and Madame Balutis.

Local Government

The Rt. Hon. the Chairman of the London County Council (the Rt. Hon. Lord Snell); the Vice-Chairman of the London County Council (Alderman Ewart G. Culpin, M.T.P.I., F.R.I.B.A.); the Worshipful the Mayor of Camberwell; Their Worships the Mayor and Mayoress of Deptford (Mr. Councillor J. Harrington, J.P., and Mrs. Harrington); Their Worships the Mayor and Mayoress of Hampstead (Mr. Councillor B. S. Townroe, M.A., J.P., and Councillor Mrs. Townroe); Their Worships the Mayor and Mayoress of the Royal Borough of Kensington; Their Worships the Mayor and Mayoress of Lambeth (Mr. Councillor L. L. S. Bickley, J.P., and Mrs. Bickley); Their Worships the Mayor and Mayoress of Lewisham (Mr. Councillor J. Hetherington, J.P., and

Mrs. Hetherington); Their Worships the Mayor and Mayoress of Paddington (Alderman H. V. Kenyon, M.B.E., J.P., L.C.C., and Mrs. Kenyon); Their Worships the Mayor and Mayoress of St. Marylebone (Mr. Councillor R. Stiles Allen, J.P., and Mrs. Allen); Their Worships the Mayor and Mayoress of Stoke Newington (Alderman A. C. Cann, J.P., and Mrs. Cann); Their Worships the Mayor and Mayoress of the City of Westminster (Alderman Capt. J. C. Dalton and Mrs. Dalton); Their Worships the Mayor and Mayoress of Woolwich; Alderman H. A. Cole, J.P. (Liverpool); Mr. Leslie Roseveare, Borough Engineer and Surveyor, Eastbourne; Her Worship the Mayor of Stepney (Councillor Mrs. Helena Roberts, J.P.).

City Livery Companies

The Master of the Grocers' Company (Major L. M. E. Dent, D.S.O., and Mrs. Dent); the Master of the Drapers' Company; the Master of the Armourers' and Brasiers' Company (Mr. Archibald Archer); the Master of the Carpenters' Company (Mr. J. Hutton Freeman), Mrs. Freeman and Miss Freeman.

Societies, etc.

The Secretary, the Institute of Chartered Accountants; the Secretary, the Incorporated Church Building Society; the Secretary, the Building Industries National Council (Mr. H. B. Bryant); the Secretary, the Incorporated Association of Head Masters (Mr. L. W. Taylor, M.A.) and Mrs. Taylor; the Secretary, the Royal Academy of Arts (Mr. W. R. M. Lamb, C.V.O.) and Mrs. Lamb; the Secretary, the Institution of Naval Architects (Mr. G. V. Boys, M.A.) and Mrs. Boys; the Secretary, the Royal College of Surgeons of England (Mr. Kennedy Cassels, M.A.); the Secretary, the Association of Head Mistresses (Miss M. E. Martin, B.A.); the Secretary, the National Housing and Town Planning Council (Mr. John G. Martin); the Secretary, the Royal Society of Medicine (Mr. Geoffrey R. Edwards); the Secretary, the Garden Cities and Town Planning Association (Mr. A. T. Pike); the Secretary, the Commons, Open Spaces and Footpaths Preservation Society (Sir Lawrence Chubb); the Secretary, the Incorporated Society of Auctioneers (Mr. John Stevenson) and Mrs. Stevenson; the Secretary, the Chartered Surveyors' Institution (Major A. H. Killick, D.S.O., M.C.); the Secretary, the Central Panels Committee, the Council for the Preservation of Rural England (Mr. G. H. Jack, F.R.I.B.A.) and Mrs. Jack; the Secretary, the Royal Institution; the Secretary, the Royal Empire Society (Mr. R. E. H. Baily, C.B.E.); the Secretary, the Council for the Preservation of Rural Wales (Mr. J. D. K. Lloyd, M.A.); the Secretary, the Society of Women Artists (Miss Norah D. Gourlie); the Secretary, the Law Society (Sir Edmund Cook, C.B.E.) and Lady Cook; the Secretary, the Architects' Benevolent Society (Miss E. H. Mann, M.A.); the Secretary, the Zoological Society of London (Mr. Julian S. Huxley, M.A.); the Secretary, the Design and Industries Association (Mr. H. McG. Dunnett); the Secretary, the Library Association (Mr. P. S. J. Welsford); the Secretary, the Chartered Institute of Secretaries; the Secretary, the Architectural Association (Mr. F. R. Yerbury, Hon. A.R.I.B.A.); the Secretary, the Institute of Transport (Mr. A. Winter Gray); the Secretary, the Career Advisory Bureau (Mr. D. W. Hughes); the Secretary, the Architecture Club (Mr. J. H. Elder-Duncan) and Mrs. Elder-Duncan; the Clerk to the Chadwick Trustees (Mrs. Aubrey Richardson, O.B.E.) and friend; the President, the Incorporated Clerks of Works Association (Mr. G. E. Vincent); the President, the National Federation of Building Trades Operatives (Mr. Thomas Barron, J.P.); the Principal, the Royal College of Art (Mr. P. H. Jowett, A.R.C.A.); the Principal, the Architectural Association School of Architecture (Mr. E. A. A. Rowse, A.R.I.B.A.); the Director, the New Commonwealth Institute (Professor Ernst Jackh) and Mrs. Jackh; the Registrar, the Architects' Registration Council of the United Kingdom (Mr. Pembroke Wicks, C.B.E.) and Mrs. Wicks; the Director, the Glass Manufacturers' Federation (Mr. Geoffrey Marchand, M.A.); the President, the Association of Head Mistresses (Miss E. R. Gwatkin, M.A.); the Principal, the Royal Academy of Music (Sir John B. McEwen, M.A., D.Mus.) and Lady; the President, the Architectural Association (the Hon.

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"EVERYDAY THINGS"

A Review of the Character and Effect of the R.I.B.A. Exhibition

By JOHN GLOAG

Ten years ago it would have been impossible to hold an exhibition so comprehensive and well balanced as that now staged by the R.I.B.A. at their headquarters. There was not so much good material from which to select, for the form of nearly everything connected with the home (outside the kitchen) was suffering from the 1925 Paris Exhibition, which had muddled most people's ideas about design and modernity; and as for the kitchen—it was being so jolly and cottagey that it hadn't room for a lot of efficiency. If it could look like a cross between a Russian peasant shop and a no-repression nursery school, then it was acceptable to the modern-minded. It was the age of weathered oak, that merged into a confused alliance with the voluptuous simplicity of the *moderne* style, all hot and modish from the luxurious lairs of the leading French decorators. And then there were the dear crafts, some of them half-way to a glorious resurrection, some of them moribund, and by their varied and incongruous manifestations muddling people still more, so that between the designer and the industrialist came the figure of the hairy hand-craftsman—William Morris brand—volubly unpractical, proudly unbusinesslike, but brilliantly picturesque.

Earnest and serious and even intelligent people in the mid-twenties seemed to think that industry ought to take the independent craftsman on board; and a marriage of convenience between hand-craft and machine-craft was advocated—by me, among other sinners. Those of us who had come under the spell of the craftsman forgot that he is often only a very able piece of production machinery of flesh and blood, a creature with cunning hands and a flair for understanding the material in which he works, and that he is not so often a designer of any real merit. A few craftsmen have been good, and indeed great, designers—Ernest Gimson and Sidney Barnsley, for example. But the designer, the man whose taste and judgment are trained and who can direct and select design, is fundamentally different from the man who has his spiritual roots in the Morris period: the real designer has intellectual kinship with the eighteenth century: the real designer, the arbiter of taste, should be the architect. In the Georgian age he was in control of all design—he influenced the form of every object made by workers in metal, wood and glass; and the Georgian age was the golden age of taste. The Exhibition of Everyday Things at the R.I.B.A. suggests that when the architect once again assumes the responsibility for every branch

of design, we shall enjoy a gracious and urbane period, comparable with the eighteenth century.

The architect is trained to think about the apt properties of materials; he thinks of design in three dimensions; he is grounded in proportion; he is aware of the significance of scale; he is, perforce, compelled to interest himself in texture; he must be familiar with the practical needs of life—and in all those matters he differs from the craftsman and the mere artist. I say "mere artist" advisedly: if this exhibition had been assembled by artists, it would have been luxuriously old-fashioned, with patterns reeking of the "arty" studio—with bits and dabs of colour, and numerous "effects," and some heavy-handed frivolity—it would have been the creation of people whose minds work in two dimensions, when they work at all. Some modern painters have interested themselves in design, and have done notable things; but they are exceptional.

It might have been possible to put the exhibition together so that it would have been dominated by the functional aspect of every section and item: but the architect can rise above artiness and functionalism. The artist and the raw functionalist would between them produce an artistic-cum-antiseptic house: the architect produces a home.

This exhibition is a long way from the weathered-oak period of the twenties; it also drives home the fact that the safety-first nudity of the modernists is now "period stuff." We have revived appreciation of texture and pattern. So far we flirt only with surface variations; subtle gradations that acclaim with the best of manners some unsuspected richness of figuring in wood, some prisoned light or treasure of reflection in glass. Is it unjust to say that the period of blank expanses of surface from which we are emerging, when we got back to the bleakest and barest of structural bones, was a period of great peace and comfort for designers whose imagination was a little stiff in the joints? It is so easy to fall back on functionalism if you are perhaps uncertain of your taste or lacking in creative ideas.

For the public this exhibition is the first official proof that an architect is not merely the man who puts up a house, but is the trained mind who is capable of helping people to fill a house with well-chosen things. It is the first exhibition of its kind that has eliminated expensive decorative antics. There are no glass hammocks hanging from gilded ceilings by chains made of hand-carved

laurelwood. It is the first exhibition that is not unhealthily preoccupied with kitchen equipment. It does not assume that people are either millionaires or slum dwellers; but it does assume that they enjoy comfort, and that they possess a moderate appetite for pattern.

But how will that mythical being, "the man in the street," take it? The press, which up to a point knows what its public wants, has been generous in its praise for the exhibition. But the reports have shown a tendency to dwell on the kitchen equipment in loving and excessive detail, as if the house was a machine for eating in, and little else. The figure of the craftsman comes blundering into the picture once or twice, and that accursed tag, "art in industry," is attached with a large carelessness to various sections of the exhibits. I have read through scores of press cuttings about the exhibition; but the most significant and discerning remarks about the function of the architect and his influence in design appear in the *Staffordshire Evening Sentinel*, which says:—

"The exhibition proves that manufacturers are making really tasteful things in the ordinary round of operations—often by mass production—and at reasonable cost. Incidentally, the craft industries are considerably indebted to architects for the lead they frequently give by suggestion as well as actual design. The flourishing glazed tile industry is an example. Even in pre-war days the glazed tile trade was far in advance of pottery in design, thanks to the architect's influence."

From the *Bournemouth Daily Echo* the following suggests an understanding of the architect's proper responsibility:—

"If the architect were allowed to have a bigger say both in the matter of building and that of the appurtenances of the home, we should all be able to live in a more beautiful world than we do; and some of us would not cast such longing and despairing eyes at some of the fast-disappearing remains of older types of domestic architecture."

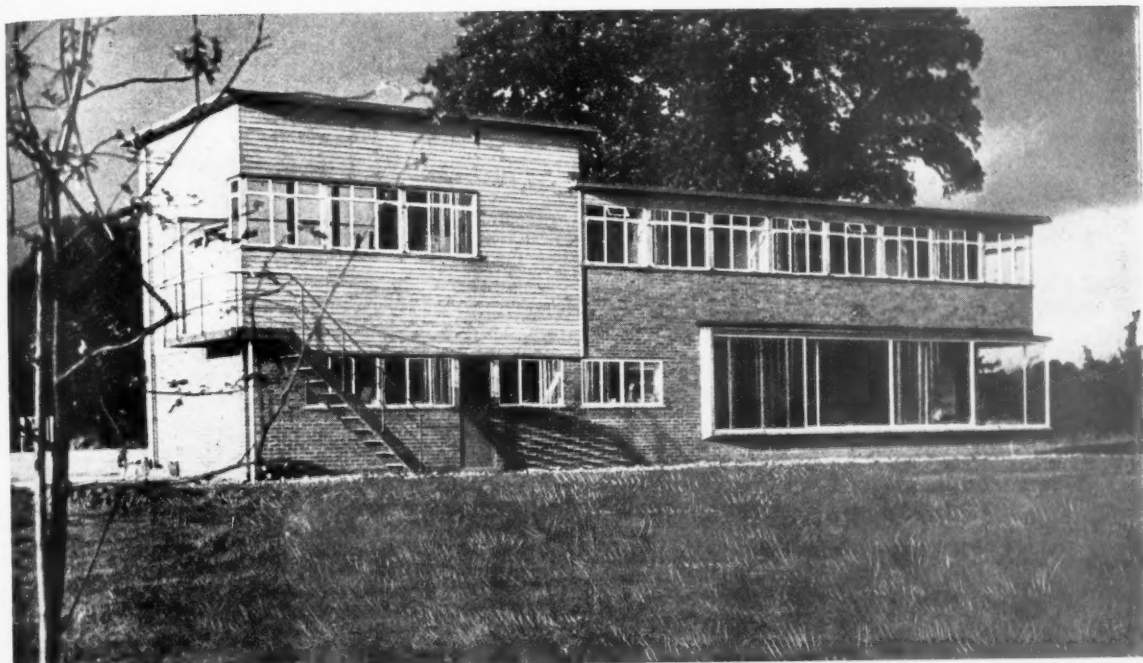
It is from the provincial papers, not from the highbrow ones that boom pontifically to a selection of superior receiving sets, that one gets a mirror image of the real England—the England of J. B. Priestley, inhabited by the men and women who represent the purchasing public, the people who shop at the big chain stores: the ultimate patrons of architecture, if once again the architect takes up his responsibility for all design.

Mr. Frank Rutter wrote a little plaintively in the *Sunday Times*: "I cannot help thinking that Everyday Things are rather like everyday people." But Mr. Rutter was saddened because he was unable to perceive that the exhibits at 66 Portland Place show that we are outgrowing functionalism; and anyway, what's wrong with everyday people? The trouble is that most of our critics, designers, artists, craftsmen, writers, and artistic and intellectual gymnasts have adopted such an air of costive superiority for the last fifteen years, that they are out of touch with the facts of life. The architect, by the very nature of his job, is compelled to keep in touch with them.

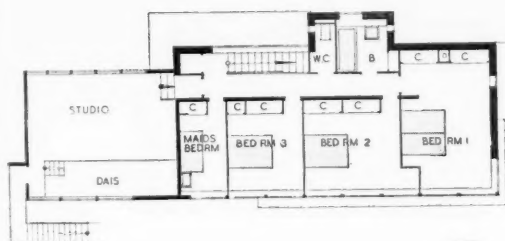
Perhaps the best summary of the character of the exhibition was given by the *Daily Telegraph*:—

"On the merits of certain exhibits opinions will differ. But there is no doubt that the average house contains ugly door-knobs when there are pleasant door-knobs to be had as cheaply, and elaborately inconvenient light-fittings when simple and practical light-fittings are to be had. The R.I.B.A. has set out to show what a choice of good designs is now available, not merely of the fixtures to a house which an architect might be expected to choose, but of the china and glass and silver which his clients might choose for themselves, the hair-brushes they would buy for their dressing-tables, and the pots and pans for the kitchen. These are the 'everyday things' that are looked at far more often than the carefully designed moulding over a doorway. It is a public-spirited gesture that has brought the architect and the manufacturer into such frank and friendly contact to-day."





Brown sand-faced bricks, oak weatherboarding and white paint on steel windows are the principal external materials



FIRST FLOOR



GROUND FLOOR

Scale of plans, 22 feet to one inch.

A HOUSE AT CHIPPERFIELD COMMON, BUCKINGHAMSHIRE

Architect : E. Maxwell Fry, B.Arch [A.]

This is the country house of a painter and is situated in delightful rural surroundings. The site is approached across a common on the north and slopes gently towards the south. It is surrounded by trees and has been planted as an orchard.

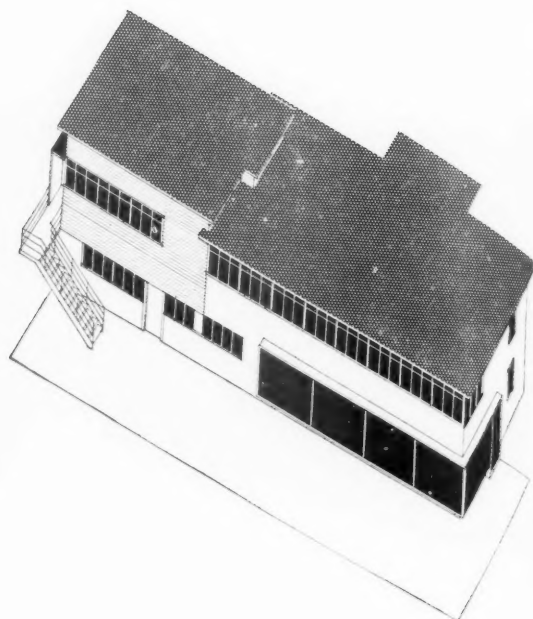
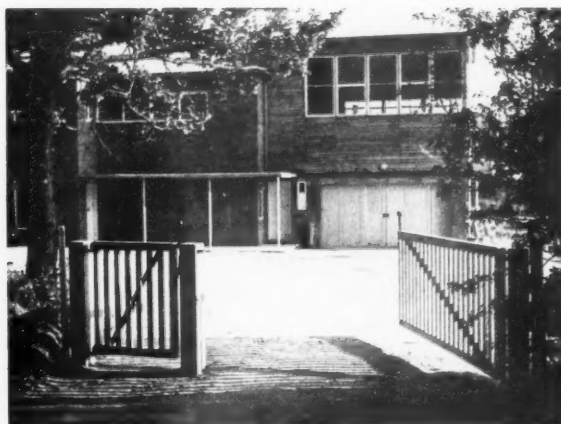
THE PLAN

The building has been arranged with all rooms, except the maid's sitting room and bathroom, facing south. The accommodation includes a large L-shaped living room, four bedrooms and a large studio over the garage, which will hold two cars.

Probably the most interesting—and experimental—feature is the large window area of the living room. This is framed in reinforced concrete, and projects beyond the wall face; the top is flashed with lead, and the wide internal cill is covered with polished slate; three tubular steel stanchions form intermediate supports. On the south face the window is glazed with



On the left, the south-east corner of the house, and, below, the north side seen from the entrance gate.



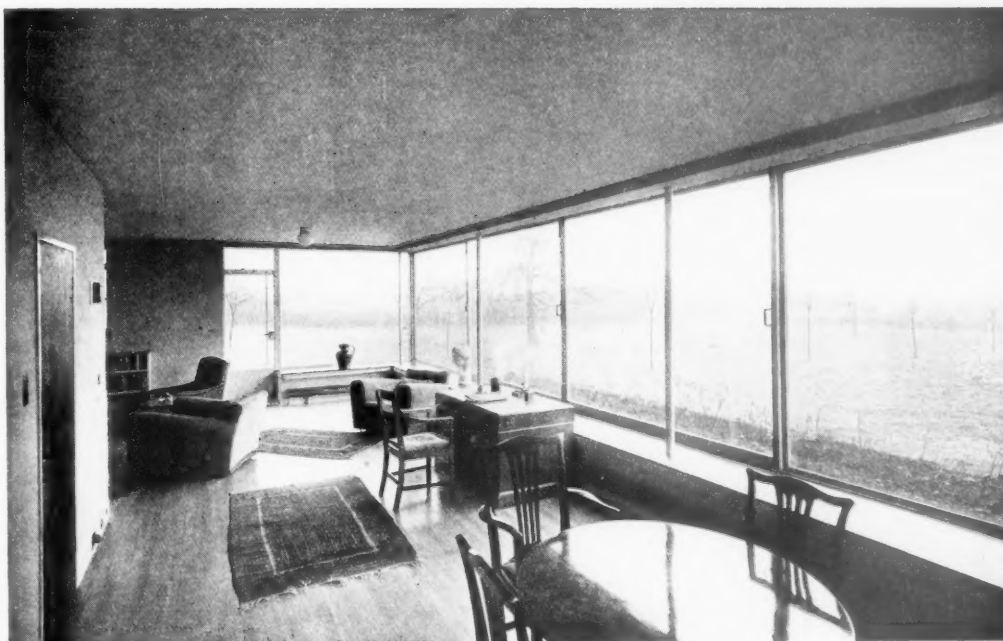
On the left, a view looking through the angle window of the living-room; above, an axometric view showing the form and fenestration.

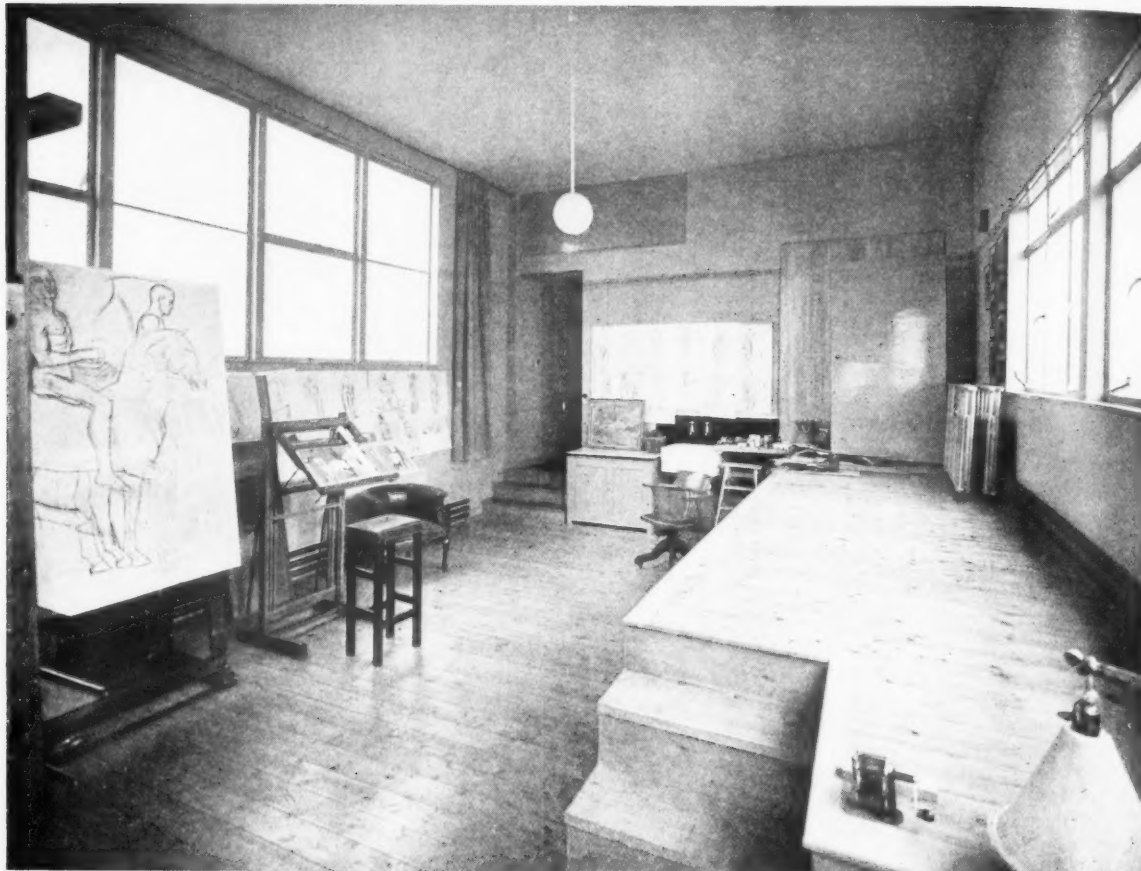
7 March 1936

The built-in stove has doors which give an open fire. The flue is of asbestos cement and stands free from the wall. The doors are flush panelled, faced with rosewood; the floor is of narrow oak boards.



The living-room windows. The two centre sheets of glass on the south side slide over the outer. The cill is of polished slate. The electric tubular heaters run continuously along the wall below the cill, the controlling thermostat being fixed near the door on the left.





The interior of the studio which is constructed of oak weatherboard on teak framing and plasterboard inside. The view is taken from the door leading down to the garden

four large panes of plate glass in steel frames; the two centre frames slide over the two outer, running on rollers at the bottom. On the return face there is a French window giving access to a terrace.

Other features to be noted are the external wood and steel stair leading from the studio to the garden; the full arrangement of bedroom cupboards; the asbestos-cement flue of the "Cozy" stove in the living room, which stands free from the wall and gives additional radiating surface; the dresser hatch between the kitchen and dining recess; the possible use of the garage as a kind of covered yard near the kitchen premises.

STRUCTURE AND EQUIPMENT

The main structure is of 11-in. cavity walling, faced externally with brown sand-faced bricks. The studio is built of teak framing covered with oak weather-

boarding. The flat roof is joisted, insulated with aluminium foil and surfaced with three-ply bituminous sheeting. The principal wooden floors are oak boarded.

Except for the living room built-in stove, heating is by electric tubular heaters, controlled by thermostat. The client's experience of the comfort conditions in the large living room during the recent winter is of interest, in view of the unusually large glass area. He has stated that the room was always comfortable, even in the coldest weather. When the sun came out on a cold day the solar warmth trapped by the glass often caused the thermostat to shut off the current from the tubular heaters. It should be noted that electric current is unusually cheap, the minimum (summer) rate being one farthing a unit.

The total cost of the house was £2,800.

REVIEW OF CONSTRUCTION AND MATERIALS

This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science Standing Committee. Every effort is made to ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor. The following are addresses and telephone numbers which are likely to be of use to those members seeking technical information. There are many other bodies dealing with specialised branches of research whose addresses can be obtained from the Technical Editor. We would remind readers that these bodies exist for the service of Architects and the Building Industry and are always pleased to answer enquiries. The Director, The Building Research Station, Garston, Nr. Watford, Herts. Telegrams: "Research Phone Watford." Office hours, 9.30 to 5.30. Saturdays 9 to 12.30.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks. Telephone: Princes Risborough 101. Telegrams: "Timberlab Princes Risborough." Office hours, 9.15 to 5.30. Saturdays 9.15 to 12.

The Director, The British Standards Institution, 28 Victoria Street, London, S.W.1. Telephone: Victoria 3127 and 3128. Telegrams: "Standards Sowest London." Office hours, 9.30 to 5. Saturdays 9.30 to 12.30.

The Technical Manager, The Building Centre Ltd., 158 New Bond Street, London, W.1. Telephone: Regent 2701, 2705. Office hours, 10 to 6. Saturdays 10 to 1.

SMOKE

Those who believe that the increased use of gas and electricity as fuels is reducing atmospheric pollution in large towns should study the current report* of the Atmospheric Pollution Research Committee. They will be unpleasantly surprised to find that, in general, conditions are getting worse.

The compilation and analysis of the records on which this conclusion is based are complicated and abstruse, so that the report makes hard reading. Factors such as rainfall and wind, as well as the varying constituents of the polluting matter make it difficult to arrive at averages which can be said to be truly representative. But the principal difficulty is that the number of recording gauges is too small and their location too haphazard to enable really accurate analysis of the conditions in one town or area to be made. The next step envisaged by the Committee is such a study of one industrial area. Nevertheless, the records leave no room for doubt that atmospheric conditions in towns are deteriorating.

Atmospheric pollution is mainly of interest to the nation on health grounds. Architects are concerned with both the physical damage and the disfigurement which it causes in the materials used to face buildings. The causative agents are deposited "soot," acid gases and attrition by wind-borne dust; of these the last is comparatively unimportant. Acid gases are responsible for a greater degree of destruction, particularly of metals; but the principal agent of destruction as well as of disfigurement is "soot," a convenient but inaccurate word that can be used to describe the varying mixtures of solids deposited from the air.

The total solids deposited in 1934-35 are higher than for any preceding year. All the constituents of "soot" show an increase, with the exception of tar, which decreased slightly. This is based on figures which are averages for all the towns in which recording instruments were placed.

As regards destruction of building materials, there appears to be no reason for the Building Research Station to modify their present investigations into weathering of materials. As regards disfigurement, the present fashion for white or

light-coloured facing materials seems to be somewhat unwise unless they are washable (by rain or human labour), or the building owner is prepared to re-whiten them periodically. Far from diminishing, soot is increasingly a factor affecting design.

The report does not specifically indicate causes of this increased pollution. It used to be held that the domestic open fire burning soft coal was the chief offender. Before the war this was the predominant method of heating and cooking. Central heating, gas and electric fires and cookers have increased enormously in use since then; but it may be that the greatly increased size of London has resulted in no diminution of the total number of coal fires, since almost all houses have at least one such fire, though the fires may be more widely distributed. That there is a diminution in the burning of soft coal seems indicated by the reduced proportion of tar in the total content of solids deposited.

It seems more likely that the cause, as far as London is concerned at least, is due to the southward spread of industry. This is the opinion of Mr. J. H. Coste, chief chemist to the L.C.C., who says that the high sulphur content of London air is probably due to this. It is possibly also the cause of the increased deposition of ash. If this is so, the situation is not quite so hopeless as it was. If it can be proved that a large proportion of London's air pollution comes from a relatively small number of factory and central heating plant chimneys, it becomes feasible for the community to create legislation enforcing the use of water sprays to reduce the amount of ash and sulphur discharged. This has been done successfully at Battersea Power Station, largely owing to agitation by the R.I.B.A. Science Standing Committee when the Station was projected.

It should be remembered also that gas and electricity are products of the combustion of coal, at least in this country. The general tendency to create larger and fewer power and heat sources renders the chances of controlling their aerial discharges progressively easier. After all, it is a matter of public opinion. Not much more than a hundred years ago public opinion permitted the discharge of excreta and garbage in the streets; that practice is now prohibited by law. It is not unreasonable to expect as a next step the prohibiting of the discharge of filth into the air.

* *The Investigation of Atmospheric Pollution. Report on Observations in the year ended 31 March 1935. Twenty-first Report. H.M. Stationery Office. 5s.*

THE LYCTUS BEETLE NUISANCE

At a recent meeting of the British Wood Preserving Association, Dr. S. E. Wilson, Chief Executive Officer of the National Home-grown Timber Council, outlined a method whereby architects could obtain timber which would be immune from the attacks of *Lyctus* beetle. The growing depredations of this beetle, which attacks certain new hardwoods, has in recent years become a source of considerable trouble to architects and, indeed, is a far more serious pest than its much-advertised cousin, the death-watch beetle.

The *Lyctus* beetle, Dr. Wilson stated, confines its activities to the sapwood of certain hardwoods, the types of wood which are chiefly affected being ash, oak, walnut, sycamore, willow and hickory. The damage is caused by the larvæ of this insect which eat the sapwood, extracting from it the necessary substances for its nourishment. The wood passes through the larvæ and is exuded as fine, floury dust. The active presence of *Lyctus* grubs in timber may be judged from this frass being pushed out of old exit holes.

The larval period is generally considered to be less than a year, although in some cases it may continue for as long as two or three years. The larvæ then pupates and emerges as an adult beetle, which does not eat the wood, but which bores its way out through the surface, leaving the familiar flight hole.

The general point in the lecture turned on the discovery that the essential food substance which the beetle seeks is starch, which exists in the sapwood of certain hardwoods. The starch is carried down into the tree during the summer and stored up during the winter as reserve of energy. It has been found that where starch does not exist in the sapwood then the timber is immune from attack.

The lines suggested for the elimination of this extremely virulent pest is the log seasoning of timber, by which means the starch is extracted from the wood. Starch can only be carried out of the timber by means of live cells, and if the log is sawn while the starch is still in the wood the surface cells will die, and will imprison a certain amount of starch in the wood. Dr. Wilson suggested, therefore, that it will be in the interests of every user of hardwoods to insist that his timber has been made starch-free by seasoning in the log.

The presence of starch may be detected by applying to the sapwood an aqueous solution of iodine which turns starch black or dark blue. This discolouration may be detected sometimes with the naked eye or always with a pocket lens.

This summarises a scheme to ensure that sound hardwoods, including sapwood, may be available in the future, and Dr. Wilson said that anyone who would specify *starch-free hardwood* could be assured of supplies within a year. In America the seriousness of the question is fully realised, and every effort is being made to eliminate the *lyctus* beetle which has caused so many complaints from this country.

Dr. Fisher, of the Forest Products Research Laboratory, Princes Risborough, urged that all who are interested in the supply and use of hardwoods should combine in an effort to exterminate the *Lyctus* beetle which, he said, is a much more serious danger than any of the other wood-boring insects which get greater publicity, such as the Death-watch beetle.

He definitely approved of the log seasoning of hardwoods, but pointed out that it was essential that some preservative and method of applying it should be available for treatment of timber already in use or on the market which had not been log seasoned and which had already either been attacked or was vulnerable.

He said that there was an unwillingness on the part of timber merchants to admit the seriousness of *Lyctus* beetle or even its presence at all, and that as long as they continued to conceal danger which the "man in the street" was bound to recognise sooner or later, then there was little hope of effectively combating it.

Perhaps it is too much to hope that the timber trade and timber users generally will immediately insist on starch-free timber, or that it will be available in sufficient quantities to supply their demands for some time to come. If the "man in the street" and the casual user cannot yet be expected to take such an intelligent interest in the subject, no such excuse can be made for the architect in whose hands the real solution of the problem lies. It is not too much to expect that the architect should recognise that the sapwood on the hardwood he uses may be attacked by *Lyctus*, even though at first it shows no visible signs of attack. He should recognise that infection may be brought about soon after the timber has been incorporated in a building or embodied in a piece of furniture.

It is the architect who can insist that the timber used in his buildings shall be starch free, or, if this is impossible, then that an approved preservative shall be employed to remove the danger of subsequent attack.

NOISE

The Anti-Noise League is at present engaged on producing a series of leaflets which they use for answering specific enquiries or as convenient summaries of existing knowledge and practice regarding various noise problems. So far seven of these leaflets have been published as follows: No. 1, What has been Done; No. 2, The Design of Belfries (reprinted from the R.I.B.A. JOURNAL); No. 3, Common Noise Complaints; No. 4, Noise and Domestic Buildings; No. 5, Protection of Night Workers from Noise during the Day; No. 6, Hospitals: Planning Against Noise; No. 7, Noise and School Buildings, some Recommendations and Suggestions. Though these leaflets are mainly written for the non-technical public, they contain matter of interest to architects, particularly as they are issued with the authority of doctors and architects (among the latter Mr. Hope Bagenal and Mr. C. W. Glover), who have

made a special study of this matter. Copies of the leaflets can be obtained from the general secretary of the Anti-Noise League, Mr. R. F. Millard, 66 Victoria Street, S.W.1.

The two leaflets which contain recommendations hitherto little known to architects are No. 6 and No. 7, and below we give summaries of their principal points.

Planning Hospitals Against Noise

It is safe to say that the first-line defence against external noise is planning. This is true of all buildings. The Anti-Noise League's first recommendation is that the main buildings of city hospitals should be sited in parks or rural belts, leaving casualty and out-patients' departments in the heart of the city. In this they reiterate the main recommendations of the special R.I.B.A. Committee, who gave evidence to the

Ministry of Health's Committee on the Cost of Hospitals. (See R.I.B.A. JOURNAL, 19 May 1934.)

Where, however, hospitals are forced to accept noisy sites internal planning becomes of importance. This means not only that wards should be placed away from noisy streets, but parts of the hospital likely to generate noise, such as the kitchen and laundry, must be placed away from wards. This is most difficult in the city hospital where compact planning is essential.

The leaflet contains one really revolutionary proposal in the suggested abandonment of "bathroom conditions" in wards, which are known to aggravate the unpleasant effects of all noises, both from external and internal sources. This is entirely opposed to the tenets which have hitherto governed hospital design, presumably laid down by the medical profession. Nevertheless it must be realised that the proposal made here that wards should have absorbent acoustic ceilings, curtains, pictures, and even rugs on the floor is made with the authority of at least two very distinguished members of the medical profession. It is noted in the leaflet that acoustic plaster has been used in medical wards in Canada with success and in German hospitals it is now common practice to provide pictures and curtains.* Nevertheless the distinguished medical authorities responsible for this leaflet appear to shrink from recommending these anti-noise amenities in surgical wards. The leaflet says: "It is wise to weigh the ease of a quiet non-reverberant room against the strict letter of the law of hygiene. Rooms giving 'bathroom conditions,' that is to say, rooms which are bright mirrors of sound in which a cough or scrape of a chair is inter-reflected some eighty times before the sound energy is exhausted, can be uncomfortable to some patients and highly irritating to others, even if they are unconscious of the cause. Also a reverberant room tends to magnify all noises penetrating into it."

Other recommendations are fairly well known and are applicable to all buildings where sound reduction is important. These include: grouping, silencing and insulation of machinery; the use of heavy partitions, using blocks at least 3 in. thick; care in the piercing of insulating partitions by pipes and conduit and the grouping of services in pipe shafts; silent floors of cork, rubber or thick linoleum; the sealing of doors with rubber strip.

The problem of windows on noisy streets is discussed. It is pointed out that the window which will let in air and exclude noise has not yet been invented. The leaflet does not follow up with the logical step of recommending air-conditioning with windows permanently closed. This may well be the solution both of the noise and grime problems of the city hospital.

Noise and School Buildings

The leaflet on schools begins with a statement which appears to be an obvious one, but is rarely acted upon; it is: "that the possibility of peace and quiet inside and outside the school

walls is at least as important as the provision of adequate light, heat and ventilation."

The main recommendations are set out under nine heads. Each of these is worth summarising and comment:—

1. Siting. This is by far the best defence against external noise. In estate development, schools should be placed on back land*; this is in fact now the practice of many school authorities* and has the additional merit that such land is cheaper than that occupying street frontage. The leaflet does not, however, mention the danger of siting schools near aerodromes; it is almost impossible to exclude from a building—even a film studio—the noise of an aeroplane climbing at full throttle a few hundred feet overhead.
2. Sites on hills, on tram routes, and opposite 'bus stops should be avoided. A park or other open space opposite a school is preferable to other buildings.
3. Classrooms and libraries should be planned away from the noisy side of the site. Rooms which themselves generate noise, such as handicraft, music practice, and changing rooms, gymnasia and kitchens, can well be placed on the noisy side, a central corridor acting as a screen between them and the rooms demanding quiet.
4. The assembly hall requires careful placing, specially if it is to be used for choir singing. It may be cheaper to plan really noisy units such as music practice rooms in separate blocks than to employ expensive soundproofing in the main structure. Ground-floor rooms are easier to soundproof than those on upper floors.
5. Cross ventilation through a building aids the transmission of both external and internal noise. Artificial ventilation is suggested as a possible alternative. This is common practice in American schools, though used for climatic reasons.
6. "Bathroom conditions"—that is, hard surfaces—are undesirable in classrooms. Ceilings and possibly friezes should be of acoustic absorbent material.
7. In lecture rooms upholstered seats are useful in improving audibility; these can be made "at least as hygienic as those of the cinema theatres frequented by children."
8. Movable partitions are usually designed without any regard to noise defence. They should close tightly and be as heavy as possible.
9. Rubber and cork are the most silent floors, wood block floor is the next best, and the worst is a boarded floor above an air space.

* See "Continental Hospitals," R.I.B.A. JOURNAL, 23 November, 1935, pp. 95-96.

* See "The New Schools of the Middlesex County Council," R.I.B.A. JOURNAL, 21 July 1934, and "The Lache School, Chester," R.I.B.A. JOURNAL, 7 December 1935.



Book Reviews

EAST SUFFOLK *

One of the chief beneficial results of the passing of the Town and Country Planning Act, 1932, has been the incentive for county councils to take the initiative in forming joint planning committees, so ensuring co-ordination and enabling much bigger land units to be planned. Moreover, whereas, under the previous Acts, attempts were made to foresee the probable economic use of all land, and plan it in detail far ahead of any probable requirements, the present Act provides that land may be zoned to meet the demands of the community over a limited period of time, and that further land which might ultimately be required shall only be released for building when the need is proved, and when the area can be provided with adequate public services without premature or unreasonable expense to the ratepayer.

Thus the present powers enable the planner to carry into practice the now well-established theory of more compact group development as opposed to a formless sporadic growth over agricultural areas or in the form of ribbons along existing highways.

East Suffolk, until a few years ago, might have been regarded as one of those peaceful static areas where nothing much ever happened to disturb the agricultural economy of the region; indeed, a visit to Southwold or Aldeburgh on any day out of the season may still give this impression. But Ipswich, itself a centre of renewed activity, is directly linked with London by arteries of increasing traffic, the region is now intersected by an elaborate network of bus services, and the growth of aerial transport has to be reckoned with. Hence the Survey and Advisory Planning scheme by the authors of this report has been prepared none too soon as a guide to the statutory authorities concerned. As a result of a comprehensive study of the region and present tendencies, the authors appear to visualise a three-fold future activity in East Suffolk. First, and mainly, a revived agriculture will continue as the basic industry, although, as elsewhere in East Anglia, it suffers now from a temporary depression; secondly, the expanding population of the metropolis may find its outlets in the towns and countryside of Suffolk, and particularly, for retired leisure and recreation, in the coastal resorts; thirdly, the new facilities for electric power may stimulate the settlement and expansion of industries along the line of the Gipping Valley. Parallel with the provisions for these anticipated economic

developments is the very real need for conserving the characteristic Suffolk landscape, well described in Chapter III, and the integrity of beautiful private parklands.

Several chapters are devoted to the survey notes and an analysis of existing conditions as a basis for the constructive planning proposals, including the application of these through the machinery of statutory planning schemes, some of which are already in an advanced stage. After a general description of the physical features of the region, the authors give some account of the local buildings and the particular idiom in which the Suffolk builders were most successful—the great Roman camp near Great Yarmouth: Bungay, Orford, Framlingham, Mettingham, and Wingfield castles: the great churches, notably those fine Perpendicular buildings at Beccles, East Bergholt, Blythburgh, Bungay, Eye, Southwold, Woodbridge (St. Mary), and Wrotham: country houses such as Little Wenham, Helmingham, Hintlesham, Erwardon, and many others, great and small. The present system of communications is examined in detail, with proposals for making good obvious defects, chiefly the need of a more direct and less dangerous route from the coast to West Suffolk, and the safeguarding of the most heavily loaded highway from London through Ipswich to Lowestoft.

The disfigurements and lack of controlled development in the towns and villages have merited the candid and sometimes severe criticism of the authors, which should rouse to action the most callous of councillors, who, nevertheless, cannot complain of the lack of ideas put forward to remedy the defects. Indeed, each town and village has been studied individually, and detailed proposals are offered for incorporation in the planning schemes, as well as for the more general system of zoning and reservations applicable to the whole region.

Although not on such ambitious lines as Professor Abercrombie's advisory report for the Bristol and Bath region, where the problems to be faced were more complex, this volume gives proof of the same standard of critical research and accurate presentation of facts, followed by an outline guiding plan. It is well illustrated by several good photographs, excellent maps, town and village plans. The colour lithography is admirable in conformity with the draughtsmanship. There is, perhaps, a loss of legibility in the excessive reduction of the maps of estuaries—an important element in the physical framework of the county. The road traffic diagrams might also be more useful to the reader if the classification numbers were included, and the

* *The East Suffolk Regional Planning Scheme*, prepared by Patrick Abercrombie and Sydney A. Kelly. Liverpool University Press. London: Hodder and Stoughton. 1935. 7s. 6d.

destination of routes indicated by marking the towns outside the regional boundary. Except for these minor omissions, this report is one which gives a vivid and well-balanced picture of East Suffolk as it is, and as it might be under the firm guidance of those who will attempt to shape its destiny. Lastly, the very modest price of the book gives little idea of the value of the material it contains, nor the skill shown in producing such an attractive volume.

W. HARDING THOMPSON [F.]

PUBLIC LIBRARY BUILDING IN AMERICA

PUBLIC LIBRARY BUILDINGS, THEIR FINANCING, DESIGN, CONSTRUCTION, EQUIPMENT AND OPERATION, by D. Q. McComb. Los Angeles: Mary O. McComb. 1935.

Mr. McComb is an engineer who for five years was superintendent of buildings for the Los Angeles public library service. His work was neither to run the libraries nor to design them, but to see that the buildings satisfied the librarians' and library committees' desires and were properly built. The experience which he gained as an intermediary between librarian, architect and builder has given him a clear conception of the problems of all three and he has written a book which is likely to be useful to them, more as a guide to the methods of procedure that should be followed if a satisfactory scheme is to result than as a factual guide as to what to do. It contains a great amount of hard-grained common sense based on an engineer's view of building and a realisation, obviously won by experience, of the muddles which result from work being put in hand before a really close study has been made of all sides of the problem. Perhaps for most librarians and their architects in this country the book will chiefly be useful as a "check list" of requirements rather than as a work in which useful positive information can be found on what materials to use or what plans to adopt, or what types of tables and chairs to buy.

In the six chapters with which the book starts Mr. McComb has compressed a vast amount of information on financing, design, construction, equipment, operation and, finally, pest control (timber beetles and white ants). These six chapters are followed by a section of photographs and plans of a number of the libraries built under his supervision in the Los Angeles district. These are all small or medium-sized buildings, with good, simple open plans, a type that is still rare in this country. The elevations of the buildings are characteristic of the rather sentimental traditionalism of provincial American work, but good, nevertheless. They carry easily their light burden of scholarship in a remarkable number of styles, which, as Mr. McComb rather ingenuously explains, vary from Ionic to "English Cottage," to Californian Renaissance and Modern Italian, and ten other "styles." There is, however, no doubt that the Americans do this work better than we do.

After the photographs are several appendices, the chief of which is a complete library building specification. American practice differs from ours in specification writing, but this part of the book can still be usefully used as a check list. Other appendices give a form of instructions to an architect and regulations for the operation and maintenance of a library service as far as it affects the building and site.

Mr. McComb has made a useful contribution to the scanty literature of library building. It is a pity that the book is only published in a limited edition; but even so we hope it will reach English librarians.

SCHOOL ARCHITECTURE

SCHOOL CONSTRUCTION. *Supplements to "Education," 1935.* London: Councils & Education Press. 1935. 7s. 6d.

The Association of Education Committee's publishes monthly supplements on school building in its *Journal Education*. The annual volume compiled from these supplements provides the most complete record available of the quality and amount of school building in the country. The latter is great; the former, unfortunately, small, which is all the more to be deplored since no buildings in the whole range of architecture could be of such lasting influence for the good. As is said in an article in this volume, "the nation spends nine years of its life in school . . . the early years are the most susceptible to good impressions, and the beauty we have learned to love will linger with us." Educationalists certainly do not need to be told of the importance of environment—but here in the buildings which serve them we can find little imagination, little lightness of touch, little sense of freedom and youthfulness and all the other qualities which one could enumerate as being especially desirable. The plans are often excellent, and probably most of the buildings have well-built structures. But that is not all. The fully efficient building cannot be obtained if the purely visual qualities are neglected or are restricted by adherence to stylistic formulae more out of date than the educational methods used inside and about the buildings. Reference to the best English work and to much Continental work should be made continually by architects in charge of school building, and there should be infinitely more freedom in design.

However, the publishers of this useful book are bound to take what they get, and cannot themselves be held responsible for the rather depressing result, except in as far as it is the responsibility of everyone directly or indirectly associated with educational work—and who more so than the various Education Committees, unless it is their architects.

The volume contains several interesting general articles. One on Methods of Heating Schools reporting a comparative test of the merits of coke boilers using mechanical and hand stoking and oil-fired boilers, which had a rather negative result. An article on School Grounds, and another, by Frank H. Heaven [A.], on Sound and School Buildings. The chief and perhaps our only grouse about the production is the mixing of advertisements and text. The advertisements are useful, but should if possible be segregated. We don't suggest that the publishers are not aware of this, but if it could be attained it would increase the readability of the volume enormously.

THE EXCAVATION OF CLARENDON PALACE

ANTIQUARIES' JOURNAL. Vol. XVI. No. 1. January 1936.

The January number of the *Antiquaries' Journal* contains two papers of architectural interest. The first is a report by Mr. F. Cotterill on a bastion of the town wall of London and the sepulchral monument of the Procurator Julius Classicianus. The bastion, the existence of which has been known to archaeologists from a number of records, was recently uncovered during excavations for the foundations of a new London Transport sub-station at Trinity Place, Trinity Square, E.C. The excavation revealed a beautifully carved stone built upside down into the wall bearing part of a Roman inscription, PROC. PROVINC. BRIT [IVLIA. INDI.,

FILIA. PACATA. I [VXOR, which, Mr. Cotterill has decided, undoubtedly forms the first half of the beautifully cut inscription, now in the British Museum, which was found in 1852. Mr. Cotterill has been able to reconstruct the whole inscription as follows :—Dis/manibus/C. Jul. C. F. Fab. Alpini. Classiciani/Proc. Provinc. Britann./Julia. indi. filia. pacata. infelix/vxor.

The other paper is an interim report by Dr. Tancred Borenius and Mr. John Charlton on excavations of Clarendon Palace, Wiltshire. Throughout the Middle Ages Clarendon was among the finest royal palaces in the country. The first great period of building was under Henry II, who enlarged the palace to house those who attended the famous Council of 1164 which issued the Constitutions of Clarendon. From 1155-56 and during every year of Henry II's reign there are records of building, but all this pales before the building activity under Henry III, whose records give exact information about work on the great hall, the royal apartments, many subsidiary apartments and the decoration of them. After Henry III the glories of Clarendon declined, until Edward III somewhat revived them and rebuilt the hall in 1358-9, but this was the last great age. Thereafter the history is one of continual neglect, until the buildings became a quarry for local builders and practically disappeared from view and the attention of archaeologists. In 1723 Stukley drew the site showing only a few scattered remains of the walls. There have been a few subsequent studies of the site, but no systematic excavation until Dr. Borenius obtained leave from Mrs. Christie-Miller, the owner of the wood which had completely covered the palace remains, to open the site for organised work. The excavations so far made are fully described and excellently illustrated by plans of the buildings drawn with the expert assistance of Mr. A. B. Whittingham [A.] and photographs and drawings of the architectural and other remains which have come to light. No attempt has yet been made to reconstruct the elevations on paper, and it is doubtful if sufficient evidence exists to make an accurate drawing, but the excavators have been able to follow the plan of much of the palace and have shown, as far as the plans can show it, the magnificence of the hall and the neighbouring buildings.

ROMAN SCULPTURE

ARTE ROMANA. *Supplement to "Domus."* December 1935.

The Italian journal *Domus* has published a supplement of over seventy magnificent photographs of Roman sculptures from the time of Julius Caesar to Augustus with, at the end, four accurate colour reproductions of frescoes from the Villa dei Misteri.

The photographs of sculptures, which comprise a really valuable reference collection, are all in large plates 15" by 11½", except for a few double this size spreading across a complete opening. They represent the cream of the museum collections of portrait busts and selected examples of architectural sculpture from columns, arches and sarcophagi. When Mrs. Strong wrote her history of Roman sculpture (1907) she could justly refer to the narrowness of view with which most people had previously looked at Roman art. Once we had recovered from the amateurish fault of thinking everything "ancient" to be good, the chief fault of 18th-century collectors, we flew first to the opposite extreme and

were deliberately taught that Roman art at its best was nothing more than a degenerate phase of the classic art of Greece. Neither one nor the other attitude needs disproving now, since we are properly trained to base our appreciation of Roman art on the characteristics, individuality and independence of Roman culture. The outstanding impression given by these pictures of portrait busts is that the carvers of the portraits were highly skilled craftsmen working, as we know historically was so, for an aristocratic community interested chiefly in the externals of life, eager to preserve the superficial evidences of appearance, maybe wishing to preserve some traces of personality, but, except in so far as personality is externally revealed by a naturalistic presentation of the form of features, entirely failing to reveal it. They lack for the most part any vestige of the idealistic or spiritual. How far this was the fault of a generation of craftsmen too intent on realistic presentation and how far it was derived from a society which did not care for those things is an interesting study for art historians. The present volume in its short introduction does not attempt to discuss it. In general, if comparison is useful, they could be compared with the marble statuary of the late 18th and 19th century in England which fills Westminster Abbey and Bath Abbey. The Roman element in our later renaissance was close to its prototype in this as in much else; it is a pity that it could not too have modified itself coherently as did the ancient Roman art with some 19th century counterpart of Byzantine art, but the scholastic materialism of the 18th century wilted under the influence of the eclectics and was too weak to resist the burden of the new materialism of industry.

CHINESE ART

CHINESE ART: An Introductory Handbook to Painting, Sculpture, Ceramics, Textiles, Bronzes and Minor Arts. *With an Introduction by Madame Quo Tai-Chi. London: Batsford. 1936. 15s.*

The present International Exhibition of Chinese Art has not only aroused general public interest to an unforeseen degree, but it has stimulated the production of many books and essays of merit on Chinese Art.

Amongst them is this Introductory Handbook, a collection of essays by distinguished students of Chinese Art based on a volume of essays originally published as a *Burlington Magazine* monograph in 1925.

After an introduction by Madame Quo Tai-Chi and Roger Fry's paper on the significance of Chinese Art, Lawrence Binyon writes on Painting, Osvald Sirén on Sculpture, Bernard Rackham on Ceramics, A. F. Kendrick on Textiles.

Dr. Percival Yetts was unfortunately unable to revise his article on Bronzes which appeared in the original publication, and many readers of the present volume may regret the absence of a contribution by him, but this gap has been excellently filled by Mr. W. W. Winkworth, with a paper on Bronzes and the Minor Arts.

The *Burlington* monograph has long been out of print, and is still eagerly sought by serious students of Chinese Archaeology and Art. It will be, therefore, superfluous to add additional praise to a book which enjoys such a distinctive forerunner.

The numerous colour plates and monochrome illustrations in this volume include many masterpieces from the International Exhibition of Chinese Art.

The introduction by Madame Quo Tai-Chi, wife of the Chinese Ambassador to Great Britain, is in its very simplicity and unobtrusiveness delightfully refreshing and comprehensive, and should be of the greatest value to the newcomer in the field of Chinese Art.

O. H. BEDFORD [L.]

Accessions to the Library

1935-1936-V

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Any notes which appear in the lists are published without prejudice to a further and more detailed criticism.

Books presented by publisher for Review marked

Books purchased marked

*Books of which one copy at least is in the Loan Library.

R.

P.

ARCHITECTURE

SPON, publ.

S—s' Practical builders' pocket-book. Clyde Young, ed.
6th ed. 6½". Lond. 1936. 8s. 6d. P.

TERROT (A. E.), *editor*

Anuario de arquitectura y tecnica. Terrot. Auspiciado por las asociaciones Sociedad Central de Arquitectos [and] Centro Estudiantes de Arquitectura. With section Especificacion tecnica, etc.
2nd ed. 12". Buenos Ayres: Arte y Tecnica. 1935. R.

SOCIETIES (GENERAL)

COMITÉ PERMANENT INTERNATIONAL DES ARCHITECTES

Fascicule xxvi. 1935. R.

IMPERIAL INSTITUTE

Annual Report. 1935. [1936]. R.

THEORY

RUSKIN (JOHN)

*The Seven lamps of architecture.
2nd ed. la. 8o. Lond. 1855. *Copy for Loan Library.*
The Two paths: being lectures on art, etc.
[1st ed.] 8o. Lond. 1859.
Presented by Mr. G. T. Redmayne.

HISTORY

OFFICE OF WORKS

Illustrated regional guides to ancient monuments under the
O—of W—.
Volume I. Northern England. By W. Ormsby-Gore.
7½". 52 pp. + pls. + folding map.
Lond.: H.M.S.O. 1935. 1s. P.

RUSKIN (JOHN)

The Stones of Venice. [1st ed.] 3 vols. la. 8o. Lond. 1851-53.
Presented by Mr. G. T. Redmayne.
Modern edition in Loan Library.

WILSON (PATRICK)

Russian architecture. A thesis (for Final Examination, Dec., 1934).
dupl. typescript + Ph. 14". 1934.
Presented by the author.

CLAPHAM (A. W.)

*Romanesque architecture in western Europe.
8". xvi + 208 pp. + plans + 44 pls. (backed).
Oxford: U.P. 1936. 10s. 6d. R. & P (2).

ARCHITEKTURA I BUDOWNISTWO, *journal*

*Architektura Polska. 12½". 80 pp. Warsaw. 1935. R (2).

DRAWING

RUSKIN (JOHN)

The Elements of drawing. 2nd ed. 8o. Lond. 1857.
Presented by Mr. G. T. Redmayne.
Modern edition in Loan Library.

PROFESSIONAL PRACTICE

R.I.B.A.

Membership of the R.I.B.A. Particulars of the qualifications, etc.
pam. 8½". Lond. 1935. 1s.
———. Particulars of qualifications. 1936. 1s.

SLOUGH, *Urban District Council*

Byelaws as to new streets and buildings.

pam. 9½". [Slough.] 1930.

* Byelaws as to new streets and buildings. 1929.

Copy for Loan Library.

* Byelaw. 1933. *Copy for Loan Library.*

MANCHESTER ARCHITECTS' AND BUILDERS' CONSULTATIVE BOARD

Specification of timbers. [Report No. 1.] 1930. R.

Specification of cement concrete.—Report No. 2. 1931. R.

Specification of painting. Report No. 4.

pam. 8" × 6½". Manchester 1935. R.

Specification of slating and roof tiling. Report No. 5.

pam. 8" × 6½". Manchester 1935. R.

R.I.B.A.

Regulations governing the promotion and conduct of architectural competitions, etc.

Revised ed. (Jan.) leaflet. 14". Lond. 1936.

MACKIN (H. A.)

*Builders' estimates and pricing data. (Directly-Useful Technical Series.)

2nd ed. 8½". 227 pp. Lond.: Chapman & Hall.

1936. 12s. 6d. R. & P.

LAXTON & LOCKWOOD, *publ.*

L—s and L—s Builders' price book. 1936.

7½". Lond. 1936. 10s. 6d. P.

SPON, *publ.*

*S—s' Architects' and builders' pocket price book. 1936.

63rd ed. 6½". Lond. 1936. 5s. R. & P.

BUILDING TYPES

(CIVIL)

SCHMITZ (HERMANN)

Preussische Königsschlösser. (Die Baukunst series. D. Frey, ed.)

9¼". 104 pp. 64 pls. (backed).

Munich, etc.: Drei Masken. [after 1926.] (3s. 6d.) P.

USPENSKI (A. I.)

Pavlovskie dvortsi i dvortsovi park' [Pavlovsk palace and park,

the work of Charles Cameron]. Pavlovsk, cover title. (Istoricheskaia panorama Sanktpeterburga i ego okrestnostei series. Chast' shestaia [Part 6].)

pfo. 11½". 32 pp. + pls. Moscow: Obrazovanie. 1912.

(£1.) P.

PERKS (SYDNEY)

*The History of the Mansion House.

La. 8o. Camb.: U.P. 1922.

Presented by the author. Extra copy.

PARNES (LOUIS)

Bauten des einzelhandels, etc.

11¼" × 9¼". (iv) + 220 pp. incl. pls.

Zürich and Leipzig: Orell Füssli. [1935.] (£1 15s.) P.

MAITLAND (WALDO)

Modern store lighting. Relighting of . . . Robinson and

Cleaver, etc.

dupl. typescript. 13". 1936.

HARLAND (P. J. B.)

Hospital lighting.

dupl. typescript. 13". 1936. R.

NICHOLLS (JOHN)

Open-air swimming pools. (Thesis for Final Examination, Dec.)

typescript and Photos. 13". 1935.

Presented by the author.

BOARD OF EDUCATION: JUVENILE ORGANISATIONS COMMITTEE

Report on the need for Youth Community Centres on new

housing estates.

pam. 9½". Lond.: H.M.S.O. 1935. 3d. R.

NATIONAL COUNCIL OF SOCIAL SERVICE: NEW ESTATES
COMMUNITY COMMITTEE

New housing estates and their social problems.
pam. 9½". Lond. 1935. 6d. R.
(RELIGIOUS)

ANCIENT MONUMENTS (CHURCHES) COMMITTEE

Ancient monuments (churches). Being the report of the Committee, etc.

Reprint (without appendices). pam. 8½". Lond.:
Press and Publications Board. (1914) 1935. R.

MESSENT (C. J. W.)

* The Parish churches of Norfolk & Norwich.
7". 298 pp. Norwich: H. W. Hunt. 1936. 7s. 6d.
Presented by the author.

KELLY (WILLIAM)

The Medieval roof of the nave of St. Machar's Cathedral [Aberdeen]. (*From Miscellany of Third Spalding Club, i.*)
9½". 13 pp. + pls. Aberdeen: U.P. 1935.
Presented by the author.

MUNCH (P. A.) and SCHIRMER (H. E.)

Thronhjems domkirke, etc.—The Cathedral of Thronheim.
Published by . . . the Norwegian Government. (31 plates.)
10". [Christiania.] 1859.
Presented through Mr. H. M. Fletcher [Hon. Sec.].

HENDERSON (A. E.)

* Glastonbury Abbey then and now. ("Then and now" Series.)
8½". Var. pp. + pls.
Lond.: Simpkin Marshall. 1935. 2. R. & P.
Tintern Abbey.
80. Lond. 1935.
Copy to Loan Library.

CHATWIN (P. B.)

The Later monumental effigies of the county of Warwick. (*From Trans. Birmingham Archaeological Society, lvii, 1933.*)
10¼". (73) pp. + pls. Oxford: O.U.P. 1935.
Presented by the author [F.], F.S.A.

(EDUCATIONAL)

SUN YAT-SEN UNIVERSITY, Canton, China

College of Engineering, National Sun Yat-Sen University.
A short history.
10¼". (iv) + 54 pp. + pls. Canton: Univ., Dept. of Publication.
1935. *Presented by the University.*

McCOMB (D. Q.)

Public library buildings. Their financing, design, construction, equipment and operation.
10¼". 325 pp. incl. pls. n.p. [19—.] R.
(DOMESTIC)

ORUI (N.) and TOBA (M.)

Castles in Japan. (Tourist Library, 9.)
7½". 106 pp. Tokyo: Maruzen. 1935. 1s. 6d. P.

DECORATIONS, DETAILS, FITTINGS

SCHOTTMÜLLER (FRIDA)

Furniture and interior decoration of the Italian renaissance.
2nd ed. 11¼". xxxvii + 250 pp., incl. pls.
Stuttgart: Hoffmann. [after 1928.] (£1.) P.

BOSSERT (HELMUTH T.)

* An Encyclopaedia of colour decoration, etc.
12½" × 9½". Berlin: Wasmuth. 1928. (£1 5s.) P.
Copy for Loan Library.

R.I.B.A.

* Radio reception in flats. (*From Jnl., 3S. xliii (18 Jan.), p. 303.*)
11". Lond. 1936. 3d. (2)

ALLIED ARTS AND ARCHEOLOGY

R.I.B.A.

"Everyday things" 1936. Catalogue to the exhibition arranged by the Royal Institute of British Architects.
9¼". Lond. 1936. 1s.

(To be continued)

BOSSERT (H. T.)

Geschichte des Kunstgewerbes. Aller Zeiten und völker.
6 vols. 10¼". Berlin: Wasmuth. [1928-35.] (£6. 6s.) P.

SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES and SOCIETY

. . . ROMAN STUDIES
The Claim of antiquity. With an annotated list of books for those who do not read Greek or Latin.

4th ed. (Var. revisers.) pam. 7½".
Oxford and London. 1935. 1s. P.

CHARBONNEAUX (JEAN)

Les Terres cuites Grecques. Photographies de Sougez.
10¼" × 8¼". 24 pp. + 100 pls. (backed).
Lond.: Zwemmer. 1936. £1 1s. P.

RUSKIN (JOHN)

Modern painters.
[Vol. i, 6th ed. 1837; ii, 4th ed., 1836; iii-v, [1st ed.] 1836-60.
5 vols. 1a. 80. Lond. 1836-60.
Presented by Mr. G. T. Redmayne.
Modern edition in Loan Library.

TYMMS (W. R.) and WYATT (M. DIGBY)

* The art of illuminating, etc.
1a. 80. Lond. [1860.] *Copy for Loan Library.*
Presented by Mr. G. T. Redmayne.

SOCIETIES

SOCIETY OF ANTIQUARIES

Archæologia. Vol. lxxxiv (second series, vol. xxxiv). 1935. R.
(Including:
Cave (C.J.P.). The roof-bosses in Canterbury Cathedral.
— & Tanner (L. E.). A thirteenth-century choir of angels in
. . . Westminster Abbey, etc.
Kenyon (Kathleen M.). The Roman theatre at Verulamium,
St. Albans.

BUILDING SCIENCE

MATERIALS

PAYSON (W. F.), editor

Mahogany antique and modern. (By various contributors.)
12¼". xxii + 154 pp. New York: E. P. Dutton.
[19—.] R.

CONCRETE YEAR BOOK

The — 1936. Oscar Faber & H. L. Childe, eds.
8½". Lond. 1936. 3s. 6d. P.

CONSTRUCTION

LONDON COUNTY COUNCIL

[Reinforced concrete.] Regulations made . . . with respect to the construction of buildings wholly or partly of reinforced concrete. (No. 1812.)
pam. 13". Lond.: P. S. King. 1934. 2d. P.

[Reinforced concrete.] London Building Act, 1930.—Proposed code of practice for the use of reinforced concrete and other materials in buildings and structures, submitted . . . 1934. (No. 3080.)
pam. 13". Lond.: P. S. King. 1934. 6d. P.

CONCRETE PUBLICATIONS, Ltd., publ.

* Concrete surface finishes, renderings and terrazzo. (Concrete series.)
9½". (viii) + 135 pp. Lond. [1935.] 6s. 6d. R. & P.

SANITARY SCIENCE AND EQUIPMENT

CLAY (H. H.)

* The Sanitary inspectors' handbook.
2nd ed. 8½". xxii + 432 pp.
Lond.: H. K. Lewis. 1936. 15s. R. & P.

MECHANICAL WORLD, publ.

The "M—W—" Electrical year book. 1936.
6¼". Lond. 1936. P. 1s. 6d.

BERNARD (O. P.)

Light and air.
dupl. typescript. 13". 1936. R.

LEATHART (J. R.)

Exterior lighting.
dupl. typescript. 13". 1936.

Correspondence

THE BUG IN THE CRACK

36 Bedford Square, W.C.1.

3.3.36.

To the Editor, JOURNAL R.I.B.A.

SIR,—I am sorry that the prize schemes for the BOSSOM Travelling Studentship, published in the R.I.B.A. JOURNAL for 2 February, made no contribution to the real, as distinct from the theoretical, problem of re-housing, namely, how to build frame and panel structure just heavy enough to give the minimum necessary mass for living conditions and for durability, and yet keep it within a reasonable price. The whole of Mr. Matthew's and Mr. Reekie's economics rest on that 1s. 0½d. a foot cube which is said to be the cost of the types of frame structure described. It is therefore fundamental. But the immediate danger of that type of structure is that it moves and that cracks develop in partitions and ceilings, and the modern sociologist equates cracks with bugs. The latest bug theory is that the absence of cracks is even more important than anti-bug materials. This is serious in view of the stress laid on hygienic conditions. Also the sound insulating measures suggested are quite inadequate. But one would also like to know the cost of maintenance and the general condition of such buildings after a period of thirty years. We know that after a thin frame structure has done its first movement it is possible to go over it and make good the cracks, but no such item of cost appears in the summaries. (Also might it not be necessary to go over it for that purpose every 10 years?) Mr. Matthew describes admirably the dreadful conditions of a tenement slum house after 100 years and after almost complete neglect. But there is nothing in the reports to suggest that the new buildings, after 100 years, may not be in a far worse condition. It does not need much imagination to follow the stages in the decline of property when that property begins as a disguised jerry building at 1s. 0½d. a foot cube. In regard to this *duration of habitability* there ought to be

more evidence in the schemes: it is of first practical importance.

I suggest that these are not details: it is useless to raise an edifice of economics (however careful in detail as both these schemes are) on gaping premises. There is a tendency nowadays to try to solve one problem by tackling something quite different. "Our building technique in housing is every year becoming worse, but we can do you a good dissertation on sociology" is becoming the attitude. Surely our duty as a profession is to fight first for good building as a basis, and found upon that, so that there shall not be worse slums in the future. It is the lack of any suggestion of this in the BOSSOM reports that I complain of. Why, for instance, is there no reference to the interim report on Workmen's Dwellings of the Ministry of Health?

Students ought to take a realist view in these matters. First we want an impartial review of the condition to-day of existing light frame and experimental structures built since the war. Are they giving living conditions? Are they weatherproof? Do they still move? What is their maintenance figure after 10 years? What expectation of life have they, based on performance? What are the design results emerging from them (if any)? These are the questions that practical people are asking. And there are famous examples at Frankfurt, Dessau, Berlin, Drancy, New York. Let us get from them the kind of data they are now beginning to offer. And let us take the Model Dwellings in Streatham Street, Bloomsbury (shown by Mr. Yerbury on a slide at the A.A. last month), now about 80 years old, as a standard of performance.

Surely this type of research ought to precede that other. And by means of it we might get—what is now seriously lacking—a relationship between the advanced work of the schools and the main stream of practical building.

Yours, etc.,

HOPE BAGENAL [A.]

Competition for Male Assistant Surveyors in the Admiralty and Air Ministry

A competition is to be held for at least one vacancy in the Admiralty and five vacancies in the Air Ministry for male assistant surveyors, the written examination starting on 26 May 1936. The salary of Assistant Surveyors is £301 13s. per annum, rising by annual increments of £18 to a maximum of £339 14s. per annum.

Application must be made on the prescribed form and returned to the Secretary, Civil Service Commission, 6 Burlington Gardens, W.1, on or before 2 April 1936. Both the written examination and the interviews by the Selection Board will be held in London only.

For this competition candidates must, with certain exceptions, be natural-born British subjects and, if not entitled to deduction from age for service in H.M. Forces, must have attained the age of 22, and must not have attained the age of 28 by 2 April 1936. Persons already holding situations in the Civil Service must obtain the permission of the authorities of their department to apply for appointment.

Application forms and copies of the regulations under which the competition is held can be obtained from the Secretary of the Civil Service Commission at the address given above.

Notes

PRESIDENT'S ENGAGEMENTS

The President attended the Annual Dinner of the Birmingham and Five Counties A.A., at Birmingham, on 28 February, and the Annual Dinner of the York and East Yorkshire Society, at Hull, on 6 March. He also attended a Chinese Party given at Burlington House, on 3 March, by the Chinese Ambassador.

He has accepted the following engagements for March and April:—

- 12 March 1936.—The Dinner of the Liverpool Society at Liverpool.
- 13 " " North Wales Society Informal Meeting, Colwyn Bay.
- 19 " " Annual Dinner of the South Wales Institute of Architects, Cardiff.
- 26 " " Drapers' Company Dinner, Drapers' Hall.
- 28 April " Annual Dinner of the Institute of Builders, Carpenters' Hall.
- 29 " " Annual Dinner of the Essex, Cambs. and Herts. Society, at 66 Portland Place.

VICE-PRESIDENT'S ENGAGEMENTS

Mr. Stanley Hall, Vice-President, will attend the Incorporated Clerks of Works Association Annual Dinner on 7 March 1936, at the Café Royal.

Mr. Stanley Hamp, Vice-President, will attend the Dinner of the Electrical Contractors' Association at the Savoy Hotel, on 17 March 1936.

PROFESSOR PATRICK ABERCROMBIE [F.]

CONSULTANT ARCHITECT FOR SCOTTISH HOUSING

Sir Godfrey Collins, Secretary of State for Scotland, has appointed Professor Patrick Abercrombie, F.R.I.B.A., of the University of London, to advise the Department of Health for Scotland in a consultative capacity on the plans admitted by Scottish local authorities for the development of housing estates.

MR. W. MOLLISON [F.]

Mr. W. Mollison [F.], head of the Natal Provincial Works Department, has been appointed chief architect for the Public Works Department of the Union of South Africa.

BRITISH STANDARD SCHEDULE OF COLOURS FOR READY MIXED PAINTS

A new edition of the British Standard Schedule of Colours for Ready Mixed Paints is now under consideration by a Technical Committee of the British Standards Institution, and it has been suggested that the Schedule might, with advantage, be extended, particularly with regard to pastel colours.

The Committee would welcome suggestions for the inclusion of new tints—particularly pastel tints—and members are requested to send suggestions as soon as possible to Mr. P. J. Waldram, 9 Gray's Inn Square, W.C.1, the R.I.B.A. representative on the Committee.

MEMBERS TRAVELLING ABROAD IN MAY 1936

The Secretary would be glad if any members who will be travelling abroad in May and who are likely to be in Stockholm from 18 to 20 May will kindly notify him.

BUILDING CENTRE TECHNICAL MANAGER

Mr. J. B. Johnston has been appointed Technical Manager of the Building Centre. Mr. Johnston, who was chief assistant to Mr. Winsor, is a quantity surveyor, and was at one time attached to the Intelligence Staff of the Building Research Station.

R.I.B.A. PAMPHLET

The 1936 edition of the R.I.B.A. pamphlet "Membership of the R.I.B.A." has now been published. Copies may be obtained from the Secretary R.I.B.A., price 1s. each, exclusive of postage.

The pamphlet, in addition to containing information regarding the examinations and membership of the R.I.B.A., contains full information regarding architectural training, and maps showing the local distribution of facilities available for architectural education in the British Empire are an important feature of the pamphlet. These maps are accompanied by a schedule showing the R.I.B.A. Allied Societies and their provinces, and the educational facilities available in the province of each Allied Society.

GEORGE WITTET MEMORIAL FUND, 1936

The Wittet Memorial Scholarship of Rs. 1,000 will be awarded in the month of June to the person who shall submit the best selection of drawings comprising (a) Four double Elephant mounted sheets of a building or buildings of architectural interests measured and rendered by the competitor, and (b) four double Elephant mounted sheets of working drawings of a building or buildings designed and drawn by the competitor.

The competition is open only to holders of the Government of Bombay Diploma in architecture who have not previously held the Scholarship.

The Scholarship will be awarded on the majority vote of a jury consisting of (1) the President of the Indian Institute of Architects; (2) the Consulting Architect to the Government of Bombay; and (3) the Professor of Architecture to the Government School of Art, Bombay, whose decision shall be final, and if the jury shall be of opinion that no set of drawings submitted to them is of sufficient merit to deserve the award of the Scholarship, the Scholarship will be withheld.

The successful competitor will be required to undertake to devote a period of at least three months to the study, measuring and delineating of either one important building or a number of smaller buildings of a particular class or period. The building or buildings and class and period to be approved by the jury.

The Scholarship will be paid in three instalments of Rs. 400, Rs. 300, and Rs. 300 respectively, and the payment of the second and third instalment shall be subject to the jury being satisfied that the holder of the Scholarship has made proper progress.

Drawings with the full name of the competitor should be sent to reach the Official Trustee of Bombay at his office in the Old Custom House Yard, Fort, Bombay, not later than 31 May. The full conditions and other particulars can be obtained from the Official Trustee.

R.I.B.A. FINAL AND SPECIAL FINAL EXAMINATIONS
INDIA

The R.I.B.A. Examination Board in India have arranged to hold the R.I.B.A. Final and Special Final Examinations in Bombay from 17 to 25 April 1936. The last day for receiving applications, which should be sent to the Hon. Secretary of the R.I.B.A. Examination Board in India, 43 Apollo Street, Fort, Bombay, is 23 March 1936.

Notes from the Minutes of the Council

10 FEBRUARY 1936

ELECTION OF ROYAL GOLD MEDALLIST, 1936

Mr. Charles Henry Holden (Vice-President) was formally elected Royal Gold Medallist, 1936.

EXAMINATIONS

R.I.B.A. Winter Examinations, 1935

The Board of Architectural Education reported the results as follows:—

	Examined.	Passed.	Relegated.
Intermediate Examination ..	160	66	94
Final Examination ..	198	90	108
		(26 Part I only)	
Special Final Examination ..	36	7	29
		(3 Part I only)	

Examination in Professional Practice for Students of Recognised Schools of Architecture ..

Examined.	16	11	5
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R.I.B.A. EXAMINERS, 1936

The recommendations of the Board with regard to the appointment of the Examiners for the year ending 31 December 1936 were approved.

EXAMINATIONS FOR BUILDING SURVEYORS

Mr. W. H. Ansell [F.] and Mr. A. B. Knapp-Fisher [F.] were appointed to represent the R.I.B.A. on a Joint Committee composed of representatives of the R.I.B.A., the Institution of Municipal and County Engineers, the Institution of Structural Engineers with advisers from the Ministry of Health to consider the possibility of arranging a national scheme for the examination of building surveyors under local authorities.

BRITISH STANDARDS INSTITUTION SUB-COMMITTEE B/24/2, TERMS AND DEFINITIONS OF HARDWOODS

Mr. G. N. Kent [L.] was appointed to represent the R.I.B.A. on the British Standards Institution Sub-Committee B/24/2, set up to prepare a British Standard Specification for the terms and definitions applicable to Hardwoods.

R.I.B.A. ARCHITECTURE MEDALS

West Yorkshire Society of Architects

Mr. F. J. Horth [F.] was appointed as the R.I.B.A. representative on the Jury for the award of the medal in the area of the West Yorkshire Society of Architects.

South Wales Institute of Architects

Mr. H. Stratton Davis [F.] was appointed as the R.I.B.A. representative on the Jury for the award of the medal in the area of the South Wales Institute of Architects.

THE ARCHITECTS' REGISTRATION COUNCIL

The following members were appointed to represent the R.I.B.A. on the Architects' Registration Council of the United Kingdom for the year ending March 1937:—Mr. W. H. Ansell [F.], Mr. Henry V. Ashley [F.], Mr. T. A. Darcy Braddell [F.], Mr. John Dower [A.], Mr. Henry M. Fletcher [F.], Mr. C. Lovett Gill [F.], Mr. A. G. Henderson [F.], Mr. A. B. Knapp-Fisher [F.], Mr. Hubert Lidbetter [F.], Mr. A. H. Moberly [F.], Mr. J. Alan Slater [F.], Mr. Sydney Tatchell [F.], Mr. E. Berry Webber [A.], Mr. Percival C. Blow [A.].

THE ARCHITECTS' REGISTRATION COUNCIL: ADMISSION COMMITTEE

The following members were appointed to represent the R.I.B.A. on the Admission Committee of the Architects' Registration Council for the year ending March 1937:—Mr. Kenneth M. B. Cross [F.], Mr. J. Douglas Scott [A.], Mr. Thos. E. Scott [F.], Mr. Geoffrey C. Wilson [F.].

CORRECTION

In the Obituary columns of the last number of the JOURNAL it was incorrectly stated that Mr. J. Herbert Jones was continuing to practice at Salisbury Chambers, Wind Street, Cardiff. The address should have been Salisbury Chambers, Wind Street, Swansea.

THE FORTY-SEVENTH HEALTH CONGRESS AND EXHIBITION OF THE ROYAL SANITARY INSTITUTE, SOUTHPORT

Mr. W. E. Vernon Crompton [F.] was appointed as the R.I.B.A. delegate to the forty-seventh Health Congress and Exhibition of the Royal Sanitary Institute to be held at Southport from 6 to 11 July.

THE ANNUAL CONGRESS OF THE ROYAL INSTITUTE OF PUBLIC HEALTH
Mr. A. F. Balfour Paul [F.], President of the Edinburgh Architectural Association, was appointed as the R.I.B.A. delegate to the Annual Congress of the Royal Institute of Public Health to be held at Edinburgh from 26 to 30 May.

SUGGESTED JOINT COMMITTEE OF LONDON ARCHITECTS, SURVEYORS AND BUILDERS

The proposal of the London Master Builders' Association to set up a Joint Committee of London Architects, Surveyors and Builders was approved, and the following members were appointed to serve on the Committee:—Mr. E. Stanley Hall [F.], Mr. L. Sylvester Sullivan [F.], Mr. Sydney Tatchell [F.], Mr. Charles Woodward [A.].

REJECTION OF DESIGNS BY LOCAL AUTHORITIES

On the recommendation of the Public Relations Committee it was agreed to set up a Committee consisting of the Chairman of the Art Standing Committee, the Chairman of the Practice Standing Committee, the Chairman of the Public Relations Committee, and the Panel Secretary of the C.P.R.E. to advise members in cases where their designs are rejected by a local authority without the advice of an Advisory Panel.

THE AFFILIATION OF THE SOUTHPORT SOCIETY OF ARCHITECTS TO THE LIVERPOOL ARCHITECTURAL SOCIETY

The affiliation of the Southport Society of Architects to the Liverpool Architectural Society was formally approved, together with the draft Rules of the Southport Society.

THE ANNUAL DINNER

In view of the lamented death of His Majesty King George V it was decided not to hold the Annual Dinner this Session.

MEMBERSHIP

The following members were elected:—As Fellows, 7. As Associates, 23. As Licentiates, 7.

ELECTION 9 MARCH 1936

Applications for membership were approved as follows:—As Hon. Corresponding Members, 2 applications. As Fellows, 4. As Associates, 72. As Licentiates, 4.

REINSTATEMENTS

The following ex-members were reinstated:—As Associates: Terence Ernest Heysham, Charles Hubert Broad Smith.

As Retired Licentiates: John Arthur, Ernest William Crickmay.

TRANSFER TO THE RETIRED MEMBERS CLASS

The following members were transferred to the Retired Members Class:—

As Retired Fellows: Walter Cave, Henry Whiteman Rising, Joseph Arthur Smith.

As Retired Associates: Austin Barugh Botterill, William Grace, George Bernard, Holland Hoole, George William Sadler.

As Retired Licentiates: William Beeston, John James Cotten, John Douglas Webster, Oswald White.

RESIGNATIONS

The following resignations were accepted with regret:—Marjorie Miles [A.], Harold Vint Dyson [L.], Arthur Wellesley Holt [L.], Arthur John Marshall [L.], John Lombardini Northam [L.].

Obituaries

LEONARD MARTIN [F.]

Mr. Leonard Martin, who died at the end of last year, was born in 1869, studied architecture at the Royal Academy School, and was later apprenticed to John Giles, of 28 Craven Street, Charing Cross.

In 1890, on completion of his apprenticeship, he set up in practice in London in partnership with Mr. H. J. Treadwell, with whom he worked until the death of the latter in 1912 or 1913. He was elected a Fellow of the Institute in 1902.

During this period the firm was responsible for the building of Sandroyd School, Cobham; the rebuilding and subsequent additions to St. John's School, Leatherhead; King Edward VII Hospital at Carshalton; Skin Hospital, Leicester Square; Cottage Hospital, Cobham; offices for J. Buchanan & Co., 76 Holborn; offices for Lord Furness, 60 St. James's Street; Pantom House, Haymarket; Whitehall House, Whitehall; H. C. Russell's in Coventry Street; Scott's Restaurant in Coventry Street; and the Leicester Lounge in Leicester Square.

During the war period he served first of all with the National Guard, and subsequently obtained a commission in the Royal Engineers, and in his professional capacity was engaged at Chepstow, where he designed a large hospital and planned and partly carried out a town-planning scheme in connection with a shipbuilding yard there.

After the war he practised alone until 1929, when he went into association with Mr. E. C. Davies [F.], who is now carrying on the practice at the same address, 25 Haymarket, S.W.1.

During the time Mr. Martin practised alone he was responsible for Ilchester Place, Holland Park; Burnt Stub, Chessington, for Sir Francis Barker; housing schemes at Cobham, Oxshott and Molesey, Surrey; almshouses and lodge at Graffham for Lord Woolavington; and he also designed, but did not supervise, the building of St. Paul's Church, Wad Medani, Sudan, and the cathedral at Onitsha in Nigeria.

In association with Mr. E. C. Davis he built offices at 7-9 Buckingham Palace Road; the Girl Guide Headquarters and flats in Buckingham Palace Road; flats in Palace Gate; extensions to Staines Hospital; and additions to Christchurch, Fairways, Sussex.

Mr. Martin also designed and built a number of private houses which have not been included in the list of his buildings published above.

JAMES DIGGLE MOULD [F.]

Mr. James D. Mould, who died in May last year, was born in Glossop in 1856. After being articled to Messrs. Maycock & Bell in Manchester, he became in 1878 head assistant to Mr. Haselden, a Bolton architect. In 1883 he started in personal practice in Manchester, extending his practice soon afterwards to Bury. In 1900 he took into partnership Mr. Austin Porritt; the partnership was terminated in 1906.

In the long term during which he practised as an architect, Mr. Mould was responsible for the designs of many very fine churches and public buildings in the South-East Lancashire district, particularly in the neighbourhood of Manchester and Bury. Altogether he designed upwards of one hundred churches and chapels, besides banks, clubs, schools, private

residences and factories. He had the largest share in designing the rebuilding of Silver Street, Bury, including the Conservative Club, the Union Bank of Manchester, Victoria Chambers and Palatine Chambers—an architectural scheme which has been widely and justly admired.

He was also the architect and designer of Pilsworth and Unworth Garden Villages, the Imperial Hotel, St. Anne's-on-Sea, and the Barlow Recreation Ground, Blackford Bridge.

Apart from his professional activities, Mr. Mould was a man of wide culture. He was a fine linguist and an excellent musician, and had travelled extensively on the Continent of Europe. He wrote in vigorous style and with ease and facility. Both articles and drawings of his had appeared in national papers and in leading technical papers.

He was a member of the choir of the Primitive Methodist Church in Walmersley Road (where for many years his father had been superintendent minister), and for a time was choirmaster. He had also sung in choral societies, and as a soloist on the concert platform was exceedingly popular. He was one of the senior members of the Palatine Club, and for some years had been an esteemed honorary life member.

In 1885 Mr. Mould became secretary of the Manchester Architectural Association, holding the office until the amalgamation with the Manchester Society of Architects in 1891. Upon the union of the two bodies he became a member of the Council. In 1888 he was elected an Associate of the Royal Institute of British Architects, and a Fellow in 1897.

TOM YATES [L.]

Mr. Tom Yates, who died on 23 December 1935, was born in 1877, and had practised in Leigh, Lancashire, for twenty-seven years. He was articled to Mr. J. C. Prestwich, of Leigh, after which he set up in private practice in the year 1908.

Amongst his works were the new Nursery School, the extension of the Senior School, and the remodelling of the Junior School at Leigh, the work being carried out in association with Mr. F. Thorpe for the Leigh Church Trustees.

Mr. Yates was elected a Licentiate of the Institute in 1911. He was also a Fellow of the Manchester Society of Architects.

Apart from his professional work, he had interesting associations with the social and cultural life of the town, being at the time of his death a member of the Leigh Literary Society and the Leigh Liberal Club, and a Past-President of the Old Leighians' Society. He was also Past-Master of both Leigh and Lilford Lodges of Freemasons. For a number of years he had been choirmaster of Bedford Church. Up to twelve months ago Mr. Yates lectured on building construction at Leigh Technical College.

WILFRID LAWTON [L.]

Mr. Wilfrid Lawton was born in 1868 and died on 13 January 1936. He retired from his post as Chief Architectural Assistant in the Manchester City Architect's Department in 1932, having completed 40 years' service with the Manchester Corporation and thirty years as Chief Assistant. He joined the Architectural Section of the City Surveyor's Department, then under the late Mr. John Allison, in 1892, having first served his articles with a Manchester firm of architects. In 1902, when the City Architect's Department was formed, he was appointed Chief Assistant under Mr. Henry Price. Most of the work with which he dealt was in connection with the Manchester Hospitals and Libraries, and in later years Housing Schemes.

Mr. Lawton was a keen sportsman and a Vice-President of the Didsbury Cricket and Rugby Football Clubs. He was elected a Licentiate of the Institute in 1911.

ALLIED SOCIETIES

LIVERPOOL ARCHITECTURAL SOCIETY

SOUTHPORT ARCHITECTURAL SOCIETY

At a Special General Meeting of the Liverpool Architectural Society, held on Wednesday, 19 February, 1936, the following resolution was put from the Chair, passed and approved:—

"That the Southport Society of Architects as from 1 January, 1936, shall become a branch of the Liverpool Architectural Society (Inc.) under the title of The Southport Architectural Society (Branch of the Liverpool Architectural Society, Inc.)."

SOUTH WALES INSTITUTE OF ARCHITECTS (CENTRAL BRANCH)

ANNUAL GENERAL MEETING

The Annual General Meeting of the Central Branch of the South Wales Institute of Architects was held at 6 p.m. on Tuesday, 25 February, 1936, at 6, High Street, Cardiff.

The Hon. Treasurer's report and balance sheet showing the healthy financial condition of the Branch were read and confirmed.

The Hon. Secretary's report was read and confirmed. It showed that a useful year's work had been carried through, and the course of lectures, exhibitions, visits and tea discussions had been well attended and appreciated by the members. The report also referred to the special technical lectures which had been arranged jointly with the Welsh School of Architecture, the Technical College, Cardiff, and to the activities of the School of Architecture Club which was doing valuable work for the younger members, its activities including a visit to Stratford-on-Avon, and the holding of a very successful dance.

Congratulations were extended to the following younger members for their successes in various student competitions:—

D. W. Roberts, winner of R.I.B.A. Soane Medallion and £150 for Design.

D. W. Roberts and H. E. A. Scard, Rome Finalists.

L. W. D. Wall and N. P. Thomas, winners of Archibald Dawnay Scholarships (each £50 per annum for two years).

N. P. Thomas, Hon. Mention in R.I.B.A. Schools Bronze Medal Competition.

ELECTION OF OFFICERS AND EXECUTIVE COMMITTEE.

The following were elected for the coming year:—

Chairman: Mr. C. F. Jones [A.].

Hon. Treasurer: Mr. H. Teather [F.].

Hon. Secretary: Mr. W. S. Purchon, M.A. [F.].

Executive Committee: Mr. Ivor Jones [A.], Mr. T. Alwyn Lloyd [F.], M.T.P.I., Mr. Percy Thomas, P.R.I.B.A., Mr. J. Williamson [A.], Mr. J. A. Hallam, M.T.P.I.

Representatives of Associates and Students: Mr. N. P. Thomas, Mr. L. W. D. Wall.

Members of Council.—The following were elected as the representatives of the Branch on the Council of the South Wales Institute of Architects:—Mr. C. F. Jones [A.], Mr. T. A. Lloyd [F.], M.T.P.I., Mr. Percy Thomas, P.R.I.B.A., Mr. J. Williamson [A.], Mr. J. A. Hallam, M.T.P.I., Mr. A. J. Hayes, Mr. J. H. Davies [L.], Mr. Gordon Griffiths [L.], A.M.T.P.I., Mr. Edgar Smith [L.], Mr. C. J. Ward, F.S.I., Mr. A. C. Light, B.A. [A.].

Representatives of Associates and Students: Mr. N. P. Thomas, Mr. L. W. D. Wall.

R.I.B.A. Exhibition of Everyday Things.—It was decided to recommend the Council of the South Wales Institute of Architects to hold this Exhibition in Cardiff.

LECTURE BY MR. G. GREY WORNUM [F.]

Under the auspices of the South Wales Institute of Architects (Central Branch) and the Institute of Builders, Mr. G. Grey Wornum [F.] gave a lecture entitled "Modern Architecture and the Craftsman" in the Lecture Theatre of the Engineers' Institute, Cardiff, on Thursday, 6 February 1936.

A vote of thanks to the lecturer was proposed by Mr. W. S. Purchon, M.A. [F.], seconded by Mr. E. A. Ward, F.I.O.B., supported by Mr. T. Alwyn Lloyd [F.], and carried with acclamation. Mr. C. F. Jones [A.], chairman of the Central Branch of the South Wales Institute of Architects, presided.

NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS

ANNUAL DINNER

The annual dinner of the Norfolk and Norwich Association of Architects was held at the Maid's Head Hotel on Thursday, 13 February. Amongst the guests present were the Lord Mayor (Mr. W. A. Riley), the Sheriff (Mr. B. Cozens-Hardy), the Lord Lieutenant for the County (Mr. Russell Colman), the Bishop of Norwich, Mr. Percy Thomas (president of R.I.B.A.), Sir Ian MacAlister (secretary of R.I.B.A.), Mr. J. M. Slater (president of the Suffolk Association of Architects), and Mr. E. W. Skipper (hon. secretary of the Norfolk and Norwich Association).

"The Royal Institute of British Architects" was proposed by the Bishop of Norwich. Architects to-day, he said, had some wonderful opportunities. We were living in a new age, with new ideas, new materials and new necessities. An architect took all these new things and made them the substance upon which he did his work. The Bishop described amusingly the difficulties with which he had to contend in order to modernise his 800-years-old house. He concluded by saying that there was little money to-day to spend on luxuries, but it was possible to design in a sympathetic and careful way so as to produce things of real beauty which were, at the same time, within the reach of humble folk.

The toast was responded to by the President, Mr. Percy Thomas. The Institute, he said, had every reason to be proud of its position and at last architecture appeared to be coming into its own. He did not mean by this that they ought to be content. At the beginning of the second century in the Institute's history they must start working afresh to make the Institute and the architect still more important to this country.

Mr. Thomas emphasised that the function of an architect was not simply to draw plans. He could be a great factor in the life of our country either improving business premises through his skill of planning, or helping in things such as slum-clearance schemes. Propaganda was necessary to get people to realise what it meant to have really beautiful articles—even down to cups and saucers, as was the case in Pompeii of old. He hoped architects could assist in bringing that about in this country.

One hopeful sign to-day was the great spread of open competition. He was confident that the new Norwich civic building would be one more of those which justified the appointment of an architect by open competition. Practically every town of any size in Great Britain when it was going to build a building of major importance now adopted this system.

"The City of Norwich" was proposed by the Lord-Lieutenant, Mr. Colman, who recalled his early days on the Norwich Corporation at the end of last century, and the proposed scheme discussed in those days for the building of municipal offices on the site of the old Fish Market.

The Lord Mayor, who replied, spoke of the spoliation of the countryside. He urged that housewives should be consulted in

the planning of houses; and that builders of modern bridges should endeavour to capture something of the beauty of the old bridges of the country.

Sir Ian MacAlister proposed the toast of "The Norfolk and Norwich Association of Architects."

The toast was responded to by Mr. E. W. B. Scott, the President of the Association, who spoke of planning as the main job of the architect. He alone was trained to do the planning of buildings, streets and towns, jobs at present being carried out by men in other professions not trained for the purpose. He criticised the attitude of the Norwich City Council towards the profession. At their request, he said, an advisory committee had been appointed, but had never been asked to advise. Further, he urged that some portion of the Council's work should be given to private architects.

"Our Guests" was proposed by Mr. C. Upcher and responded to by the Sheriff (Mr. B. Cozens-Hardy) and Mr. P. W. Jewson.

During dinner music was played by Mr. Edmund Weeks' Instrumental Trio.

THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

The annual exhibition of work done by students of the Birmingham School of Architecture was held in the Galleries of the Royal

Birmingham Society of Artists from 7 to 14 of February, and at the ninth meeting of the session of the Birmingham and Five Counties Architectural Association, held in the same Galleries on Friday, 14 February, three papers were read by students of the School. The first, by Mr. J. L. Kenrick, a first-year student, was entitled "Impressions of an Architectural Student in South Germany"; the second, by Mr. G. G. Cooke, a second-year student, was on the subject of modern architecture; and the third, entitled "Sentimentalism in Architecture," was by Miss B. M. Beresford, a third-year student. The members present were then asked to vote on the interest of the papers submitted, and it was found that Mr. Kenrick's and Miss Beresford's were adjudged the best, and as each received the same number of votes the President's prize of two guineas was divided between them.

In the course of the evening the President of the Association, Mr. Alfred Hale [F.], announced the following successes of members of the School in the recent competitions for the annual prizes and studentships offered by the R.I.B.A. :—

Mr. Alan R. Young [A.]. The Grissell Gold Medal and £50.
Mr. Alan G. Miller. Certificate of Honourable Mention in the competition for the Silver Medal for Measured Drawings.

Mr. John E. Lloyd. R.I.B.A. Maintenance Scholarship of £60.
Mr. Charles H. Hyde. R.I.B.A. Bronze Medal and £5 in books.

School Notes

WELSH SCHOOL OF ARCHITECTURE

Mr. H. Lingard, A.M.I.E.E., of the Lighting Service Bureau, gave a lecture on "Floodlighting" on Wednesday, January 22nd, to the Welsh School of Architecture, the Technical College, Cardiff, which was attended by the students and staff of the School, members of the City Council, and of the South Wales Institute of Architects (Central Branch).

In the course of his lecture, which was effectively illustrated by lantern slides and demonstrations, Mr. Lingard said that though floodlighting was one of the youngest branches of the science of lighting, it had an important future.

It was effective, economical, and rapidly increasing in popularity. New uses for floodlighting were being discovered almost continuously.

Floodlighting made a building stand out in sharp contrast to the black frame of its surroundings, and this secured at least a glance at the building from even the most casual passer-by.

This system of illumination deserved the architect's closest attention, and the engineer desired the architect's guidance towards a more artistic development of the subject. The engineer could produce almost any lighting effect, and it remained for the architect to give his opinion as to the most desirable effect for the particular building under construction.

Councillor Heginbottom proposed a vote of thanks to the lecturer; this was seconded by Mr. C. F. Jones, A.R.I.B.A., Chairman of

the Central Branch of the South Wales Institute of Architects, and carried with acclamation. The chair was taken by Mr. W. Purchon, M.A. [F.], President of the South Wales Institute of Architects, and Head of the Welsh School of Architecture, the Technical College, Cardiff.

VISIT FROM THE R.W.A. SCHOOL OF ARCHITECTURE.

A visit was paid to the Welsh School of Architecture, Technical College, Cardiff, by the West of England Academy School of Architecture, Bristol, on Wednesday, 19 February 1936.

The members of the party arrived during the morning and were shown certain important Cardiff buildings, including the fire station, by Mr. Vincent Harris, and Messrs. Howells' shop in St. Mary Street, for which the R.I.B.A. Medal for South Wales was awarded in 1930.

After lunch, the party visited the National Museum of Wales and inspected the Archaeological Department, the Turner Exhibition, and also the Reardon-Smith Lecture Theatre, the acoustical properties of which were tested by means of a pianoforte solo played by Mr. Idris Lewis, of the Welsh School.

During the afternoon a football match was played in the grounds of Cardiff Castle, the result being a draw of two goals each. Tea was taken in the Technical College, after which an exhibition of the work of the Welsh School of Architecture was inspected.

Notices

THE SIXTH GENERAL MEETING, MONDAY, 9 MARCH 1936, AT 8 P.M.

The Sixth General Meeting of the Session 1935-36 will be held at 8 p.m. on Monday, 9 March 1936, for the following purposes :—

To read the Minutes of the Fifth General Meeting held on 24 February 1936; formally to admit members attending for the first time since their election.

To read the following paper : "Some Recent Bridges," by Mr. H. Chalton Bradshaw, C.B.E. [F.].

The portrait of Sir Ian MacAlister, M.A.(Oxon), Secretary R.I.B.A., painted by Mr. Harold Knight, A.R.A., will be unveiled at this meeting.

THE SEVENTH GENERAL MEETING, MONDAY, 23 MARCH 1936, AT 8 P.M.

The Seventh General Meeting of the Session 1935-36 will be held on Monday, 23 March 1936, for the following purposes :—

To read the Minutes of the Sixth General Meeting held on 9 March 1936; formally to admit members attending for the first time since their election.

To read the following paper : "Architectural Education," by Mr. W. H. Ansell, M.C. [F.].

INFORMAL GENERAL MEETING, WEDNESDAY, 11 MARCH 1936

The Fourth Informal General Meeting will be held on Wednesday, 11 March 1936, at 6.15 p.m., when there will be a

discussion on "The Place of the Architect in the Community."

The Chairman will be Mr. Henry Braddock [A.].

Speakers :—

Mr. Charles Marriott [Hon. A.].

Mr. Verner O. Rees [F.].

Mr. R. L. Davies.

Tea will be served from 5.30 p.m.

EXHIBITION OF EVERYDAY THINGS

The period of the Exhibition of Everyday Things, now being held in the R.I.B.A. Henry L. Florence Hall and the Reception Room, has been extended until and including Saturday, 21 March. The Exhibition is open daily (Sundays excepted), between the hours of 10 a.m. and 3 p.m., Saturdays 10 a.m. and 5 p.m. Admission is free.

LEGAL ADVICE FOR MEMBERS OF THE R.I.B.A.

The Practice Standing Committee, with the approval and authority of the Council, have made arrangements with an experienced solicitor whereby members of the R.I.B.A. can obtain legal advice for a very moderate fee on matters which arise in their practice from time to time.

The following arrangements have been made :—

A member desiring advice as to his legal position should in the first instance communicate his inquiry to the Hon. Secretary of the Practice Standing Committee, together with the relative documents. Should the matter raise a question of general interest to the profession the Committee would obtain the opinion and forward it to the member. In other cases the member would be put in communication with the solicitor, who would advise him direct.

In matters of general interest the solicitor's fee would be borne equally by the R.I.B.A. and the member concerned, and in other cases the fee would be borne wholly by the member. The fee would in either case be limited to a fixed amount. The advice would normally be confined to an opinion on the documents, but in cases where an interview between the member and the solicitor would be desirable, this would be arranged without extra fee.

Particulars as to the fee chargeable may be obtained on application to the Secretary R.I.B.A.

PROFESSIONAL ADVERTISING

The attention of the Practice Standing Committee has been drawn to the fact that the publishers of certain journals are approaching architects for details of their professional activities, which the publishers propose to embody in the editorial columns of their journals. In the case of one particular firm of publishers, several members forwarded to the Institute the proposed article as drafted by the editor and sent to the architects for any additions or amendments the architects desire. In each case the wording of the articles is identical, with the exception of the names and addresses of the firms of architects to whom they were sent.

The Committee desire to warn members generally against this undesirable form of publicity. The acceptance by members of invitations of this nature from firms of publishers is, in the opinion of the Committee, directly contrary to the Code of Professional Practice and tantamount to advertising.

R.I.B.A. ANNUAL RECEPTION

The Council have decided to hold a Reception at the R.I.B.A. on Wednesday, 20 May 1936, from 9 p.m. to 12 p.m. Further details will be published in due course.

BRITISH ARCHITECTS' CONFERENCE, SOUTHAMPTON, 24-27 JUNE 1936

The Annual Conference of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Southampton from 24 to 27 June 1936.

The Hampshire and Isle of Wight Architectural Association have in hand the preparation of a most attractive programme and particulars will be issued in due course.

BUILDING SURVEYING EXAMINATIONS

The R.I.B.A. Statutory Examination qualifying for candidature as District Surveyor in London and the R.I.B.A. Examination qualifying for candidature as Building Surveyor under Local Authorities will be held at the R.I.B.A. on 22, 23 and 24 April 1936.

Applications for admission to either examination must be made not later than 1 April 1936, on the prescribed form to be obtained from the Secretary R.I.B.A., 66 Portland Place, London, W.1.

THE RECEPTION OF NEW MEMBERS AND STUDENTS AT GENERAL MEETINGS

It has been decided by the Council to modify the procedure for the introduction and reception of new members and students at General Meetings. In future new members and students will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly elected member or student for this purpose. They will be asked to take their seats on arrival in a special row of seats reserved and marked for them. At the beginning of the meeting on the invitation being given to present themselves for formal admission each new member or student will be led up to the Chairman by one supporter, and the Chairman will formally admit them as members or students.

At the close of the meeting selected members of the Council will introduce themselves to the new members, and will make it their duty to introduce them to other members.

The introduction and reception of new members and students will take place at any of the forthcoming Ordinary General Meetings of the Royal Institute with the exception of the meeting on the following date :—

6 April 1936. (Presentation of Royal Gold Medal.)

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

BELFAST: NEW WATER OFFICES

The Belfast City and District Water Commissioners are proposing to hold a competition for new Office Buildings and Mr. H. Austen Hall [F.] has been appointed to act as Assessor. Conditions are not yet available.

BIRMINGHAM: NEW CENTRAL TECHNICAL COLLEGE, ETC.

The Corporation of the City of Birmingham are to hold a competition for a new Central Technical College, Commercial College and School of Arts and Crafts. Mr. J. R. Adamson [F.] has been appointed to act as Assessor and the premiums to be offered will be £750, £500 and £250. Conditions will be issued in the near future.

BIRMINGHAM: NEW SUB-FIRE STATION

The City of Birmingham Watch Committee are to hold a competition, open to architects of British nationality and practising in the City of Birmingham, for a new Sub-Fire Station at Erdington. Major T. Cecil Howitt, D.S.O. [F.], has been appointed to act as Assessor, and the premiums to be offered will be £100 and £50. Conditions will be available in due course.

COVENTRY: BABLAKE SCHOOL, NEW SCIENCE BLOCK

The Governors of Bablake School, Coventry, are proposing to hold a competition open to architects practising in Coventry for a new Science Block, and Mr. L. H. Bucknell [F.] has been appointed to act as Assessor. Conditions are not yet available.

DONCASTER: GRAMMAR SCHOOL

The Doncaster Education Committee are proposing to hold a competition for a new Grammar School and Professor W. G. Newton [F.] has been appointed to act as Assessor. Conditions are not yet available.

DUNDEE: COLLEGE OF ART

The Dundee Institute of Art and Technology are to hold a competition for the Duncan of Jordanstone College of Art and Mr. J. R. Leathart [F.], has been appointed to act as Assessor. Conditions are not yet available.

EDMONTON: NEW TOWN HALL BUILDINGS

The Edmonton Urban District Council are proposing to hold a competition for new Town Hall Buildings, and Mr. E. Berry Webber [A.] has been appointed to act as Assessor. No conditions are available yet.

FOLKESTONE: PUBLIC ELEMENTARY SCHOOLS

The Folkestone Borough Education Committee are proposing to hold an open competition for new Public Elementary Schools and Mr. Verner O. Rees [F.] has been appointed to act as Assessor. Conditions are not yet available.

GLAMORGAN: NEW PUBLIC HEALTH HOSPITAL

The Glamorgan County Council invite architects of British nationality to submit in competition designs for a new Public Health Hospital to be erected at Church Village, near Pontypridd, Glamorgan.

Assessors: Mr. E. Stanley Hall, Vice-President R.I.B.A.
Mr. W. James Nash [F.].

Premiums: £500, £300 and £150.

Last day for receiving designs: 29 May 1936.

Last day for questions: 28 February 1936.

Conditions of the competition may be obtained from Mr. Henry Rowland, Clerk of the Glamorgan County Council, Glamorgan County Hall, Cardiff. Deposit £1 1s.

LUTON: NEW SECONDARY SCHOOL

The Bedfordshire County Council invite Registered Architects of British nationality to submit in competition designs for a new Secondary School for Boys at Luton.

Assessor: Professor W. G. Newton [F.].

Premiums: £200, £100 and £50.

Last day for receiving designs: 27 May 1936.

Last day for questions: 25 March 1936.

Conditions of the competition may be obtained on application to the Clerk of the County Council, Shire Hall, Bedford. Deposit £1 1s.

NEWCASTLE-UNDER-LYME: BLOCK OF SHOPS AND OFFICES

The Borough of Newcastle-under-Lyme are proposing to hold a competition for a new Block of Shops and Offices, and Mr. H. S. Fairhurst [F.], of Manchester, has been appointed to act as Assessor. No conditions are available yet.

SOUTH SHIELDS: ASSEMBLY HALL

The South Shields Town Council propose to hold a competition for an Assembly Hall to be erected on a site at the rear of the Town Hall. Mr. Arthur J. Hope [F.] has been appointed to act as Assessor. Conditions are not yet available.

SOUTHPORT: NEW CIVIC BUILDINGS

The Southport Town Council invite architects of British nationality to submit, in competition, designs for new civic buildings, comprising police headquarters, fire station, courts, etc., on the "Woodlands" site.

Assessor: Mr. E. Vincent Harris, O.B.E. [F.].

Premiums: £300, £200 and £100.

The last day for receiving designs has been extended to 31 March 1936.

Last day for questions: 1 January 1936.

COMPETITION FOR JOINT RAILWAY RECEIVING OFFICES IN LONDON

The four main railway companies (L.N.E.R., L.M.S., G.W.R. and Southern) are proposing to hold a competition for a design for Standard Joint Railway Receiving Offices in London, and the following have been appointed to act as Assessors: Mr. L. H. Bucknell [F.], Mr. C. Grasmann, Mr. W. H. Hamlyn [F.], Mr. Charles Holden [F.], Vice-President, R.I.B.A. No conditions are available yet.

CARPET DESIGN COMPETITION

The *Furnishing Trades' Organiser* is promoting a competition for designs for five types of carpet, with two prizes in each class of £5 and £2 10s. There is also a special prize of £2 10s. for the best design submitted by a student aged 18 or under. Students of recognised Schools of Art or Technology in the British Isles are eligible to compete. Full conditions of the competition are published in the *Furnishing Trades' Organiser* for January 1936. The closing date for entries is 31 March 1936.

GRANITE COMPETITION: ENTRANCE TO A TUNNEL

The Architectural Association are organising a competition for the Cornish Quarry Masters' Association for a design for An Entrance to a Tunnel carried out in granite.

Assessors: The Hon. H. A. Pakington [F.],
Mr. C. Lovett Gill [F.],
Mr. H. S. Goodhart-Rendel [F.],
Mr. M. L. Wetherall (representing the Cornish
Quarry Masters' Association).

Premiums: £25, £15 and £10.

Last day for submitting designs: 6 April 1936.

Conditions of the competition may be obtained on application to the General Secretary, Architectural Association, 34-36, Bedford Square, London, W.C.1.

COMPETITION RESULT

HARROW: NEW MUNICIPAL OFFICES

1, Mr. Verner O. Rees [F.] (London); 2, Messrs. E. D. Lyons and L. Israel [A.] (London); 3, Messrs. H. Farquharson [F.] and D. H. McMorran [A.] (London).

Members' Column

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

NEW APPOINTMENT

Mr. W. THEODOR JACKSON [A.] has been appointed Government Architect, Iraq. His address is now c/o Public Works Department, Baghdad, Iraq.

PRACTICE TAKEN OVER

The architectural and town-planning practice of the late Mr. Edward Unwin [A.] has been taken over by Messrs. Paul V. Manger, A.M.T.P.I. [A.], and Arthur J. May [F.], of 18 Queen Anne's Gate, S.W.1. (Whitehall 1343.)

POSITION WANTED

A.R.I.B.A. Age 29. Good social qualifications, five years' school training, office experience and two years' private practice, wishes to become established in a good firm with view to later partnership. London or adjacent south counties. Some capital available.—Box 2626, c/o Secretary R.I.B.A.

NEW PARTNERSHIP

Mr. J. D. HOSSACK, O.B.E., [F.], has entered into partnership with Messrs. A. Marshall Mackenzie & Son, of London and Aberdeen, and will practice from the London office, 52 Seymour Street, W.1.

DISSOLUTION OF PARTNERSHIPS

As from 1 January 1936 Messrs. Anthony M. Chitty, [A.] and Val Harding, [A.] have resigned their partnerships in the firm of Tecton, Architects. Mr. Harding has entered into partnership with Mr. Godfrey Samuel, [A.] and they will practise under the name of Samuel & Harding at 6 Cavendish Square, London, W.1. 'Phone: Langham 2926. Mr. Chitty will carry on his practice in association with them at the same address.

By mutual consent the partnership between Mr. Victor Bain [F.] and Mr. Allan Johnson [A.] has been dissolved as from 31 January 1936. Mr. Victor Bain will conduct the practice in future at the same address, 38 Albion Street, Leeds, 1, under his own name.

TRADE CATALOGUES WANTED

THE R.W.A. SCHOOL OF ARCHITECTURE, 25 Great George Street, Park Street, Bristol, will be glad to receive trade catalogues at the above address.

CHANGE OF ADDRESS

Mr. JOHN SWARBICK [F.] (Joseph Swarbrick & Son) has now moved from 39 Maddox Street, W.1, to 11 King's Bench Walk, Temple, E.C.4. (Tel.: Central 1400. Telegrams: "Swarbex, Fleet, London.") The Manchester address of the firm is 66 Mosley Street. (Tel.: Central 0455. Telegrams: "Swarbex, Manchester.")

MINUTES VI

SESSION 1935-1936.

At the Sixth General Meeting of the Session 1935-1936, held on Monday, 24 February 1936, at 8 p.m.

Mr. Percy E. Thomas, O.B.E., President, in the Chair.

The meeting was attended by about 290 members and guests.

The Minutes of the Fifth General Meeting held, on 27 January 1936, having been published in the JOURNAL, were taken as read confirmed and signed as correct.

The Hon. Secretary announced the decease of:

Frederic Turner Waddington, elected Licentiate 1911, Fellow 1926.

Percy Francis Warren, elected Associate 1908, Fellow 1921.

James Ragg Wigfull, F.S.A., Hon. M.A., Sheffield, elected Associate 1892, Fellow 1923. Institute Medallist (Drawings) 1894. Mr. Wigfull was a member of the Sheffield, South Yorkshire and District Society of Architects and Surveyors since its inception in 1886. He was Hon. Secretary of that Society from 1905 to 1922, President from 1922 to 1924, and Hon. Treasurer from 1925 to the day of his death.

Arthur Crow, elected Associate 1888, Fellow 1893, transferred to Retired Fellowship 1933. Mr. Crow was a member of the Town Planning and Housing Committee from 1912 to 1923 and from 1925 to 1933.

John Quail, elected Associate 1901.

John Arabian, elected Licentiate 1911.

Willrid Lawton, elected Licentiate 1911.

Herbert Townley, elected Licentiate 1911.

Tom Yates, elected Licentiate 1911.

Henry William Dobb, transferred to Licentiate 1925, transferred to Retired Licentiate 1935.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:

Fellows:

Felix J. Lander

Associates:

J. E. A. Brownrigg
George E. Cardew
Miss Yvonne Crane
Denison H. Deane
Alastair Hughes

Edward Lewis
H. Macaree
R. Purvis
S. L. Williams
Miss M. Phillips

Students:

C. K. Adamson
V. B. Asbridge
A. G. Backhouse
S. F. Barrell
Miss Diana F. Boyd
W. Trevor Evans
Miss K. M. Greenwell
J. G. Halstead
D. M. Hodges
C. W. Hodgson
T. E. Lawson
C. B. Martindale
John V. M. Miles

James S. Neish
D. S. Pearce
Charles Piazza
David W. Pye
J. C. Ratcliff
Karl R. Rohm
David S. Soutar
W. C. Taffender
Charles Tarling
William F. Thomson
D. R. M. Tooth
A. J. Truscott
Frank Turner

H. M. D. Wood

Mr. Frank Dobson having read a paper on "Sculpture," a discussion ensued and on the motion of Mr. Charles Marriott, [Hon. A.], seconded by Mr. Eric Gill, [Hon. A.], a vote of thanks was passed to Mr. Dobson by acclamation and was briefly responded to.

The proceedings closed at 9.40 p.m.

Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which may be obtained from the Secretary of the Society, 26 Buckingham Gate, London, S.W.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement, and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

A.B.S. Insurance Department

PENSION AND FAMILY PROVISION SCHEME FOR ARCHITECTS

This scheme has been formulated by the Insurance Committee of the Architects' Benevolent Society and is available to all members of the R.I.B.A. and its Allied and Associated Societies.

The benefits under the scheme include:—

(1) A Member's Pension, which may be effected for units of £50 per annum, payable monthly and commencing on attainment of the anniversary of entry nearest to age 65. This pension is guaranteed over a minimum period of five years and payable thereafter for the remainder of life.

(2) The Beneficiary's Pension, payable as from the anniversary mentioned in Benefit No. 1, but to the widow (or other nominated beneficiary) if the member dies before age 65. The amount of this pension is adjusted in accordance with the disparity between the ages of the member and his wife.

(3) Family Provision. Under this benefit a payment of £50 yearly is made to the dependent from the date of death of the member prior to age 65 until attainment of the anniversary previously mentioned, after which benefit No. 2 becomes available.

Provision can be made for any number of units (of £50 per annum) up to a maximum of £500 per annum.

Pension benefit only may be secured if desired and the pension commuted for a cash sum.

Members are entitled to claim rebate of Income Tax on their periodical contributions to the scheme both in respect of pension and of family provision benefit.

Full particulars of the scheme will be sent on application to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A. and crossed.

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1936.—21 March: 4, 25 April; 9, 23 May; 6, 27 June; 18 July; 8 August; 5 September; 17 October.

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